

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. XXXVIII.—NO. 18.

NEW YORK, WEDNESDAY, MAY 3, 1899.

WHOLE NO. 999.



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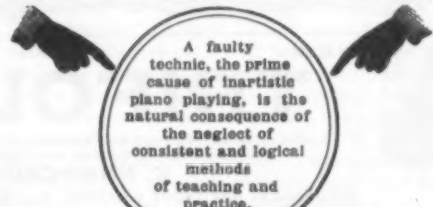
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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, April 8, 1899.

"EVER Softer Grows My Slumber" is one of my favorite songs of Brahms, and I hum it nowadays with the appropriate change of text, "Ever slower grows our season." The only orchestral concert of real importance during the past seven days was the tenth and final symphony soirée of the Royal Orchestra for the present season. It took place a week ago to-day, and the box office at the Royal Opera House bore the sign "Ausverkauft" (sold out), which was also the case at the public rehearsal.

As he has done for several years past, Weingartner wound up his final program with Beethoven's Ninth Symphony, which, as it was not likewise given by any other orchestral organization during the season, one could stand with ease. Once a year it is enjoyable, but when you get it crammed down your musical throat two or three times in as many weeks during each season, then even the Ninth Symphony is apt to pale on your anyhow Beethoven overloaded musical anatomy.

I know this is uttering blank heresy, but at least I have the courage of saying what ever so many others feel and think, but are either afraid or two hypocritical to confess. Klopstock's "Messiah" is of its kind almost as great a poem, the second part of Goethe's "Faust" surely as big a drama as Beethoven's Ninth is a great symphony, but if people would have to listen annually and with greatest regularity to one or a couple of readings of the poem, or a representation or two of the drama, they would rather be excused. Why, then, should it be different in the case of the symphony? And really it is not so, only people are prone to acknowledge the fact for fear of being considered unmusical. A man will tell you without fear or shame that he cares little and knows less about pictures, and I have heard a young lady acknowledge the fact that she had never read anything by Ibsen, and abhorred Schopenhauer and Nietzsche, but when music is the subject of conversation everybody, man or woman, is personally offended if one merely hints at the possibility that perhaps the "Washington Post March" would please them a mighty sight better than the first or slow movement of the Ninth Symphony. Why is this thus?

Weingartner has lived himself well into the work. The first two movements, in perfect technical reproduction, were very interesting in his reading, which would be entirely unobjectionable were it not for the over great prominence he gives to the tympani in the scherzo just before the return to the first subject. In this episode he makes the drummer pound his F so ponderously that all the other instruments are drowned in the pond.

The Adagio Weingartner takes so very slowly that it becomes a Largo, and if it were not for its heavenly beauty one might fall asleep over it. The reproduction of the final movement was not a model one, but this was not exactly Weingartner's fault, nor even entirely Beethoven's, although he has sinned more against the human voice in this one movement than Wagner did in the entire "Nibelungenring."

The Royal Opera House chorus, that most conscientious, painstaking and hard-worked body, is not in numbers sufficiently strong to do justice to the "Hymn of Joy," and as for the solo quartet, it was one of the poorest I have ever heard, even at a provincial performance of the Ninth Symphony. Miss Dietrich's voice is not sufficient for the soprano part, Mrs. Goetze was not in the best of voice, Dierich, the tenor, was weak and lachrymose, as usual, and Schuegraf, the bass, is in no sense of the adjective to be considered as renowned. The audience, however, applauded everybody lustily.

The first half of the program contained Bach's well-known D major orchestral suite and a "new" symphony by Mozart. The Bach work was splendidly performed, and after the grand Air by the violins the applause was so

strong that Weingartner bowed his thanks no less than three times. He seemed to take it all to himself, while some of the applause surely belonged to old man Bach, who in this air left to the world one of the most sublime musical thoughts that ever emanated from human brain, and then the strings of the Royal Orchestra also had a right to a share of the handclappings, for, as I stated before, they performed their share well.

As regards the "new" Mozart Symphony, which was performed for the first time on this occasion, my old friend Henry T. Finck would justly designate it as of only an historic interest. It stands in the key of G, is written for two oboes, two horns and string orchestra, and was penned by the composer at the age of thirteen. It has just been published by Breitkopf & Härtel, of Leipzig, in whose edition of Mozart's works it is numbered as the tenth of the forty-one symphonies of the master. Dating from the same juvenile age are two other symphonies, one in G minor and one in E flat, which are perhaps a trifle more important than just this G major sinfonietta. I cannot call it anything else, for it has only three small movements, the slow middle one of which stands in C, all played *attaca*, and it is of the most simple construction as well as of contents. Still it bears the strongly pronounced and most remarkable proofs of the budding genius, the wonderful precociousness of Mozart, and most astonishing of all is the masterly, close-fitting treatment of the form. If to the musician and the musical student it may have been of interest to make the aural acquaintance of this early work of Mozart, I cannot find that it was a fit selection for a place between the Bach suite and the Beethoven Ninth Symphony.

While Mozart's precociousness was that of a genius, the one exhibited by a boy of ten years at the Wednesday Philharmonic popular concert is merely that of a talent. And it was not even a great musical, but purely a pianistic talent, which little Master Felix Hirsch, of Cologne, evinced in the glib and fleet fingered reproduction of the Beethoven G major piano concerto. Perhaps it is indeed wonderful that a child of ten years can be trained to memorize and to perform correctly the notes of so extensive and fanciful work. But, then, what is gained thereby if the child only plays like a living music box and gives little evidence that he has any comprehension of the musical contents of the work his fingers are reproducing? Better put him to bed at 7 p. m., let him sleep the right time a child needs for physical development, make him practice two or three hours a day, educate him in all branches, not exclusively in piano playing, and make a good full-fledged artist, and not merely an ephemeral wonderchild of him.

Of the remaining few concerts of the week, the song recital of Arthur van Eweyk, at the completely filled Bechstein Hall, was the most interesting, not because he happens to be an American of whom all of us may be proud, but because he is one of the finest and most intelligent, as well as most musical singers one can find anywhere, and he has a beautiful, well trained, sympathetic baritone voice, which he handles with consummate art. With all this, his delivery is as free from singers' mannerisms as it is devoid of all conventionality.

The latter fact is manifested especially also in his selections. The program, made up exclusively of songs by contemporaneous writers, was a very original one, and all of its numbers were well worth listening to. Most of them were absolute novelties. Also the arrangement of the program, which gives not only the name of the poet who wrote the text, the title of the song and the composer's name, but also, as an entirely new feature, the publisher's firm, is so novel and interesting that I deem it

of sufficient importance to herewith reproduce it verbatim et literatim:

Ad. Glaser: Bitte (MS.)	Van Eyken
H. Lingg: Feuerbestattung	Kahn
R. Prutz: Rothe Rose	(MS.) Op. 20, No. 3. (Leuckart, Leipzig.)
J. v. Eichendorff: Wehmüt.	Melville
L. Uhland: Einkehr	Op. 4, No. 3 u. 2. (Simrock, Berlin.)
L. Uhland: Der König auf dem Thurme (MS.)	Buck
C. Busse: Ueber den Bergen	Hermann
H. Heine: Salomo	Op. 8. (Bayrhofer, Düsseldorf.)
Op. 23, No. 1. (Challier, Berlin.)	
F. Grillparzer: Menschengeschick	Sacks
Cl. v. Tellemann-Steuher: Mond, auf deine Silberstrahlen	Op. 10, No. 1 u. 11 No. 1. (Plothow, Berlin.)
Th. Suse: Waldsee	Gleitz
Op. 16, No. 2. (Groscurth, Berlin.)	
L. Uhland: Heimkehr (MS.)	Messner
H. Leuthold: Waldeinsamkeit	Thuille
Op. 12, No. 1. (Bote & Bock, Berlin.)	
A. Mickiewicz: Ich geh' entlang	Paderewski
Op. 18, No. 2. (Bote & Bock, Berlin.)	
C. F. Meyer: Abendwolke	Behn
Op. 5, No. 1 u. 2. (Kistner, Leipzig.)	
E. Mörike: Jedem das Seine	d'Albert
Op. 21, No. 3. (Breitkopf & Härtel, Leipzig.)	
J. P. Heye: Willst du fahren?	Niederl. Volkslieder bearb. v. C. V. Bos
Volkslied: Hab' mein Wagen	(Bote & Bock, Berlin.)
Aus dem Norwegischen von E. v. Enzberg: Acht Lieder aus Symra	Sinding
Op. 24. (Hansen, Kopenhagen.)	

Again of interest to Americans upon this program are the two songs by that highly gifted young lady, Miss Marguerite Melville, of New York, which were roundly applauded. Redemanded among others were Paderewski's tender setting of a Mickiewicz poem, the more showy, but not so meritorious, song "Salomon," by Hans Hermann, but above all, most deservedly so, the little lied "Mond auf deine Silberstrahlen," by Waldemar Sacks, the admirable accompanist of the occasion.

A song recital by Maximus von Hunyady is worthy of mention more on account of the co-operation of a very talented and promising young pianist, Miss Margarethe Will, than because of the vocal efforts of the concert giver. The latter has of his celebrated Hungarian namesake's qualities something softening and watery, but generally speaking his singing is not quite as severe in its effects.

Hunyady has a tender bass voice of considerable depth, but little volume or sonorosity, and he has much to learn yet in the way of making use of his vocal organ. In the latter respect he is not even magnus, let alone maximus, and I hope in the future he will make it his maxim to learn something before he ventures out again in public. Still I must confess I prefer Hunyady Maximus to Hunyady Janos, even in springtime and although Carter's little liver pills are not yet advertised for sale in Berlin.

Not quite so suggestive a name is borne by a young violinist whom I heard that same evening. Max Modern is a pupil of Gustav Hollaender, whose beautiful but difficult violin concerto, as well as the slow and final movements from the Mendelssohn concerto, the young artist performed with an already well-developed, but not yet quite faultless or entirely reliable technic, nice and pure tone and good bowing. Mr. Modern is a talented fellow, who has a promising future before him.

He had formed for the purpose of giving a concert a triple alliance with Miss Martha Braun, a vocalist of no importance, and with Richard Gerlt, a young pianist, who played accompaniments more reliably than soli, a fact of which the octave passages in the Liszt Sixth Rhapsody gave ample proof.

The Society for the Promotion of Art gave a concert Friday evening at the Hotel de Rome. The program included songs from the younger generation of German and Scandinavian composers, a number of whom were present and assisted as soloists or accompanists. The song cycle "Ausgewandert" of Paul Umlauf contains much that is monotonous, owing to the fact that the composer's melodic ideas seem fettered and forced. In Franz Mikory's songs there is too much restlessness and rushing through different keys, which spoil their continuity. In pleasing contrast were the three songs of Robert Erben, "In der Frühlingsnacht," "Vergessmeinnicht" and "Ueberraschung," which are original, bright and melodious and show excellent schooling. Among the Scandinavian songs, Christian Sinding, who is well known as a composer of great merit, contributed three volgsongs from the Symra collection which are original and characteristic of Northern climes. Miss Fanny Opfer, soprano; Mrs. Almati Rundberg, contralto, and the gentlemen, Goldberg-Gollani, A. Heinemann and E. Nodnaye, gave good interpretations of these songs and R. Erben, J. Reichert and J. Rothstein assisted as accompanists.

Della Rogers is at present in Germany. She will sing at the Elberfeld Theatre the part of Dalila in Saint-Saëns'

opera "Samson et Dalila," in which she is to appear as guest.

The retired Oldenburg court director and composer Albert Dietrich, a friend of the late Johannes Brahms, has been selected member of the senate of the Royal Academy of Arts. Dietrich now lives in Berlin.

The first prize of 500 marks which the Allgemeiner Deutscher Musikverein offered for competition for a chamber music work without piano was awarded to an American, Percy Sherwood, now residing at Dresden. His string quartet was considered by the judges the "relatively best composition sent in for competition." The prize of 300 marks for a vocal scene with orchestra was awarded to Hermann Bischoff, of Munich, for his work entitled "Gewitterregen." This prize was also awarded only to the "relatively" best work. The judges preferred Robert Kahn's "Preludium," but this has the form of a Lied for voice, with orchestral accompaniment, and hence did not correspond with the conditions of the prize competition, which called for a vocal scene in larger style. All three works will be performed at the forthcoming meeting of the Allgemeiner Deutscher Musikverein, at Dortmund, next month.

The soloists for the Netherrenish Music Festival, to be held at Whitsuntide at Dusseldorf, will be Richard Strauss, as conductor of some of his works upon the program; Mrs. Pauline Strauss-de Ahna, of Berlin, soprano; Mrs. Dr. Noordevier-Reddingius, of Amsterdam, soprano; Mrs. Schumann-Heink, Berlin, alto; Georg Anthes, Dresden, tenor; Franz Litzinger, Dusseldorf, tenor; J. M. Meschaert, Amsterdam, bass; Edouard Risler, Paris, pianist; Prof. Carl Halir, Berlin, violin; Prof. Hugo Becker, Frankfurt, 'cello; F. W. Franke, Cologne, organ. The program for the festival, which, except in the case of Strauss' works, will be conducted by Musikdirector Butho, of Dusseldorf, I gave in a previous budget.

Mrs. Théa Dorré, an American singer, met with great success last night at the Nuremberg Opera House, where she appeared as guest in the part of Carmen.

Stenhammer's opera "The Feast at Solhang," the libretto of which follows closely Ibsen's drama, was brought out for the first time yesterday at the Stuttgart Court Opera House and met with spontaneous success.

Emil Goetze, the popular tenor, has just lost his mother. The news reached him while he was singing Walter Stolzing in "Die Meistersinger" at Zurich. Of course, he interrupted the performance, and rushed off to Leipzig to attend his mother's funeral.

Willy Burmester is meeting with great success in Russia, where he is at present concertizing. He had to grant no less than five encores at so serious a concert as the Moscow Philharmonic one.

Otto Singer makes announcement of his marriage to Miss Ora Moore, of New York, to which happy event I tender my best congratulations. This, then, will not be a case of Ora pro Nobis, but Ora pro Ottone.

Among the callers at the Berlin office of THE MUSICAL COURIER were Mr. and Mrs. Edward F. Schneider, who take leave of Berlin this week, and will return to the United States by the North German Lloyd steamer on Saturday next.

Miss Helen Herbert, of New York, who came to tell me that she has sung for Court Conductor Dr. Muck, who seemed much pleased with her, and that hence she has hopes for an engagement at the Berlin Royal Opera House.

David Levett brought the news that his wife, Mrs. Kate de Jonge-Levett, is due in Berlin in a few days.

Emil Senger, the blond basso, formerly of New York, had much to say upon the subject of the triumphs he achieved "as guest" lately at the Munich and other German opera houses.

Mme. Varette Stepanoff, the pianist and pedagogue, called to announce the fact that she has settled at Berlin-Charlottenburg.

Herwegh von Ende came to take leave. He will undertake a short vacation trip to Holland, where in June he will rejoin the Berlin Philharmonic Orchestra at Scheveningen.

Alvin Kranich, THE MUSICAL COURIER's esteemed Leipzig correspondent and talented young pianist and composer, also paid me a visit. He came over from the Pleisse Athens to the German capital to look at a patent with the intention of acquiring the rights for the enterprising New York piano manufacturing firm of Kranich & Bach.

O. F.

De Ziellinski Students.

An afternoon of music by the younger pupils of the well-known Buffalo teacher occurred last week, with this program:

Fantaisie in C major.....	Händel
Star Greeting.....	Master Marvin Grodzinsky.
The Picnic Dance.....	Behr
Allegro con brio, from Sonata No. 11 (Cotta Edition).....	Haydn
Valse Noble, op. 201, No. 8.....	Gurlitt
Garland Weaving.....	Biehl
Chanson Lorraine.....	Wachs
Bagatelle, op. 32, No. 2.....	Scharwenka
Reverie, op. 308.....	Engelman
Bourrée from Les Amours de Ragonde, transcribed by Boscovitz.....	Mouret
A Drop of Rain.....	Kopylow
	Miss Grace Frisbee.

The second subscription concert of the New York String Quartet will be given Sunday afternoon, May 7, in the Berkeley Lyceum. The program will comprise works by Mozart, Arensky and Dvorák. The quartet will be assisted by Eugene A. Bernstein, pianist.



THE MUSICAL COURIER, THE MARLBORO, 27 RUE TAITBOUR, PARIS, April 12, 1899.

DICTION.

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Any one of these things without the other produces bad diction, their union perfectly made and properly dictated is the genius of vocal expression.

These French are a charming people. Acquaintance with them is one endless succession of surprises and contradictions, as with children. No one seems more unconscious of this than themselves, which is the chief part of the charm. There has recently been a little revival here of the memory of a celebrated café concert singer, a sort of Yvette Guilbert of her time (about 1860), by the name of Thérèse. The reason of the renaissance is not clear—Francisque Sarcy possibly. At all events he was called upon to give a conference upon the subject at the Bodinière, with illustrations from the repertory of the ex-diva sung by a popular singer of the same genre of to-day named Balthy.

Anything that Sarcy does is followed. This has become habit, and French habit is a much stronger thing than, say, its conscience. The Sarcy-Thérèse-Balthy séance was

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a grand success; such a success, indeed, that a second one was called for by the public.

But neither Sarcey nor Balthy was free to give the second treat, and the initiative was taken—an enormous one for Paris—of having the same subject treated by another and a younger man. The brilliant Jean Bernard was chosen for the task and to him was left the choice of a singer and the responsibility of success.

In our country a speaker's age has no sacredness, tradition less and position little more. Even the possession of stores of knowledge, unless well assimilated with the subject on hand, carries but little weight with the nervous, impatient and irreverent minds which compose our audiences. A lad of seventeen, never before heard of, who could handle his subject well, speak it clearly and convincingly and coerce attention, would be better received by us than a grand college professor of sixty, laden with knowledge and experience, who mumbled his words and burdened his thought with oratory.

Youth here up to forty or fifty remains green, sappy and unconsidered. Boys are using sous of their mothers and fathers to get their blotters and pencils at an age when ours are at the heads of big business concerns, traveling in their own boats and railroad trains. Our men are snugly tucked off in their graves when these are receiving their titles of esteem and consideration. Respect here is paid "by order." Respect by us is given by inclination.

Thus Jean Bernard, though well in his thirties, is still in his teens. Brimful of talent and full of varied resource, he yet had a hard task before him to stand where Sarcey stood, and he knew it. The house was crowded by the name of Thérèse, and shadowed by the absence of Francisque. There was a tacit almost unfelt combat in the air between the old and the new régimes. It was but a nuance, to be sure, the veil of gray on the floss of a silver cloud in a summer sky, but it was there. Those who knew M. Bernard were not nervous for him; the rest settled in their seats to see how it would turn out.

He won the victory in five minutes. It seems impossible that any other than the French spirit or any other language than the French could in so short a time work so complete a transformation in the soul of an audience as did the short, brilliant play of verbal fireworks which that man tossed into the ears and minds before him in form of "apology." There was wit, satire, reason, logic, philosophy, gay railery and conviction, mingled with a delicate modesty and reverence for superiors. He was given his place with whole heart, garnished with applause.

He said among other things that his right to be there was not one of equality with his predecessor, he knew it, but the predecessor had also commenced one day. Because Sarcey could now blow his big trombone with full lungs was no reason that he saw why he himself should not come out of the woods and play what airs he could upon his penny whistle.

But one might as well try to describe perfume in words as to try to paint the varying subtleties of voice expression, gesture and suggestion which go to make the convincing charm of a really spirited Frenchman.

M. Sarcey had dealt with the past and reminiscences of Thérèse. M. Bernard treated of the present, its relation to the past, and why this special singer had been a success. Not only so, but he had actually unearthed the actual woman in her retirement, talked with her, and got her to

talk, and best of all had her sing for him from her famous repertory. It may be imagined that his conference was full of light, life, interest and much profit to singers.

He dwelt especially upon the feature which most of all makes the impressiveness of the singer, and was especially so in the case of the one in question—diction! He vowed that when she sang the day before the old lady without a voice became a prima donna of twenty by the inimitable style of saying what was to be said. By this rare and valuable feature was he moved before her, as were her audiences of thirty years ago.

It was not only for himself that the speaker had to plead in apology. There was the singer who should collaborate with him. Balthy had to be conciliated and the successor presented. This he did with infinite tact. He prepared for the physique of the substitute by stating that since, to him, there seemed no logic in having songs of thirty years ago given by a singer who imagined and interpreted to-day, he had sought and found an actual comrade of the Thérèse, one who had sung side by side with her for years, and who consequently knew the traditions, the intonations and mannerisms of the original creator of the repertory about to be sung. It was a good point, and well made. The allusion was covered with garlands of gallantry, courtesy and tactful eulogy, and while dancing them between the public and the stage the singer appeared.

She had never been beautiful, that was evident; that she had been young was only too apparent; nobody would ever have singled her out of an audience as being a sorceress, and she had no grand manner nor affectations. But there was infinite winsomeness in her gentle modesty, in her dressing, simple appropriate French, in the delicate air of reproach toward the speaker for too much eulogy, and of appeal to the house not to expect all promised—a certain gracious unconscious naturalness that touched just right. It is safe to say that in the volley of glances sent upon her not one of either indifference or ridicule had part. Before she had opened her mouth she had won one-third of her own battle. It was left for her execution to do the rest.

Hers was one of those low vibrant chest voices, which leaves its register but once or twice in a song. It was just and true and refined, mellow as fruit, with a caress, a tear and a throb in every note. But that was not all. What she said was distinct and impressive as a whisper of love meant for one ear alone. Her very first phrase was like a gash upon the heart, which did not heal to the end.

She had but an octave, ten notes or so at command. With these she carried her audience through the gamut of emotion in the seven touching ballads which she gave, for there was none of the Yvette Guilbert in the choice.

There was a "Rondeau to Song," showing forth the influence of song in the lives of men and women—in the cradle, in the school, at the altar, in the battle, in remorse, in joy, by the grave—no influence more unaggressive or more strong, with a ritornelle of "Vive la Chanson," which stirred as a call to patriotism. There was "Le Bon Gîte," the good welcome of a poor old woman who gave of her frail store to warm, feed and comfort the passing soldier. When he remonstrates, telling her to save her wood, her bread, her clean tablecloth, the small bottle of wine she empties, and the extra weight he finds in his knapsack when he comes to lift it upon his shoulder, she plaintively answers that she has somewhere a soldier like him. "Le

Rosignolet" was a sweet little message sent by one peasant lover to another, through the nightingale's song, "La Glu," by Richepin, was a dreadful thing, representing the exactions of a sweetheart, who demands of her lover that the heart of his mother of whom she is jealous be brought before her. On the way with his gory burden he stumbles and falls. The heart rolling upon the ground in sorrowful plaints reproaches the boy for his unfilial conduct. "Les Canards Tyroliens" spoke the droll chatter of ducks among themselves, while a dainty little Tyrolean refrain sung to a charm, "Manette et Nanon," was a pastoral episode. "La Declaration," also by Richepin, sounded as if it had been picked from among Ella Wheeler Wilcox's "Poems of Passion."

The woman was no prima donna, and made no pretensions to being one. She neither screamed nor writhed nor grimaced, but she carried her audience whither she would. At times they wept like rain. Applause shook the hall. Every number was redemanded. The triumph was complete. The graceful lecturer did not miss the opportunity of putting the final touch to the affair by ascribing to his interprète all the glory of the victory, saying simply, in so many flower-like words: "I told you so!"

Attention is called to this case for the special benefit of American singers, who, for their gifts, are making too little success in the vocal world. There is not an American singer in Paris to-day who has not more voice, personal appearance and knowledge of people and things than this woman. There is not one among them who could have done what she did with her program. Somehow they do not get into the sense of the song. They do not use anything but their throats when they sing, nothing but the throats, scarcely even the lips in addition most of them. Their expression is learned and their diction flat and unfinished. This is the general effect they produce.

The American woman's face and her body remain like a mask when she sings. Whatever she may be feeling inside,

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for some reason or other, it does not come to the surface. There is no "carrying power" to her feeling. She does not communicate.

To begin with, the American woman does not feel, really feel, unless she is really personally stirred by something which has actually happened. And she has not the power (or it is talent?) of "putting herself in the skin of the role," as the French phrase puts it. This latter is a purely artistic gift, born of the power to realize things which never happened.

The American girl in general is a mocker born in regard to emotion. She is brought up to hide and to laugh at any she may happen to have or to see. She is well housed, well cared for and well fed, and is by heredity hopeful and certain of all things which she does not possess. While not rashly gay as the French, she is essentially happy and well balanced and well off. She sheds "nonsense" as the Gauls shed care. She has no spiritual yearnings, her "ache" is for material things. There is no pathos in her nature. Indeed, response to any of the tender feelings must be powerfully stirred in her in order to make it show itself. And she has not yet the gift to compel an expression of what she does not realize in herself.

Here is the secret of her want of success in Europe.

It is the prevailing idea over here that the American woman has no heart. She has it in abundance, of sound, solid quality, and of power to follow its leading; but she has little sentiment or communicative sympathy, and she lacks the power to express even what she has.

This last the French have in greatest abundance.

The French power to express convincingly what is not felt is little short of the miraculous. They all have it from childhood to tottering age and all classes. It may be distinctly seen in watching children, in social intercourse with men and women, at the dinner table, in the boudoir, at the course, at the concert, in the studio, everywhere and with everyone.

This power it is that has given to the entire world outside the legend of their insincerity, and this it is which makes them comedians hors ligne in their theatres.

They are not more frequently insincere than other people, but they can express insincerity better than any other people on earth. They are so unconscious of this that they do not know it of themselves. Children cannot detect it in parents, nor parents in each other or in children. Yet the most ordinary foreigner can see it in any of them plain as daylight. Neither Spanish nor Italians are so expert in the semblance of sentiment not felt, or the opposite of what is felt, as the French. At the same time they express the slightest or most superficial feeling with intensity. All this sort of thing in daily life they call "heart;" what they do of it on the stage they call genius, and in this latter they are correct. They are born comedians on the stage and off of it.

* * *

It is doubtful if any amount of training would change this essential condition with the present generation of Americans. Heredity and training are too strong. All they can do is to work toward it; every day's study is a gain—to posterity.

The subjects of songs do not take hold of American girls. Neither do stories, nor pictures, nor any of those things which never happened. This is absolutely so, no matter how it may be refuted by readers or their friends.

* * *

The power to put oneself in the skin of a sentiment (not felt) resides, first of all, in that born, reflective emotionality (called by some falseness) which creates for the time being in the person the actual personal emotion, and, secondly, in a natural obedience of the body, including the face, to express visibly from head to foot that sentiment. This last is another quality almost wholly lacking in the American singer.

The tongue plays also a large part in this re-presentation. This member, as the others, is worked upon by the intensity of the emotion (real or simulated), and utters words as never uttered by those only taught to imitate.

That Madame Thérèse in her day it seems was no more wonderful vocally than this Mme. Graindor is in hers. Her way of saying things (which means the result of her intense desire to convey sentiment intensely felt by herself) was the secret of her reputation. It is not only the pronuncia-

tion (which the better it is the better). It is not only the diction (which means the d-i-s-t-i-n-c-t utterance of every sound in every word), it is the way of touching the words, leaning upon the words or not leaning upon them, of standing them up or laying them down, of placing and shaping and twisting and stinging the words of utterance. It is the painting and coloring, shading and tinting them after the inside picture or sentiment, so as to project or throw that picture or sentiment against the minds of the people in front, so that helpless of resistance they must receive the impression.

This is just what American girls, with all their rich gifts of person and voice and intelligence, too, do not accomplish, for the reasons above stated.

This was more than three-quarters of the power of the woman above cited. This and this alone it is which has lifted into prominence and keeps them there one-third of these very bad singers (as to voice) whom foreigners remark and wonder at in Paris. This it is which brought Yvette Guilbert to where and what she is (such as it is). This it is that makes the café concert so popular in Paris, and which keeps people before the public whose voices our newsboys would not tolerate.

Down at the Renaissance they are giving a little opera, "The Bouffe and His Tailor," in which the principal role is being sung by a pale, scrawny little thing, with a voice which would not pass an Alaska choir committee. Listening to her the other evening, a French woman who has much to do with American singers here and is much interested in them, remarked:

"Well, I don't care; there is not an American girl in Paris to-night who, with all her voice and talent and looks, could do with that role what this girl is doing! The Americans don't say anything when they sing, they just sing!"

And the woman was perfectly right.

There are three things in the training of our singers which militate against the development of this sense spoken of whereby sentiment can be taken on at will. The first is teaching people to sing in a language which they know nothing whatever about—French, Italian, &c. The time must come when teachers are forbidden to give singing lessons to pupils until after those pupils know the language in which they are to sing. It must, it must come!

Second, allowing pupils to sing constantly from the music instead of insisting upon its being learned by memory. Any rational person must realize the disaster of this course in watching a girl standing behind her accompanist, one eye on the music to "catch the words," one on the room to catch the eyes of the listeners, her throat alone doing the musical work. Thanks to her voice, she wins applause, and so is led to believe she has made a success. Think what success she could make if she could "say anything" with that voice!

The third practice which hinders development is the habit of teaching by imitation, which is almost universal among teachers of singing.

A French woman speaking recently of an American girl pupil of her husband said:

"She remains cold as a frog on a stone in spite of all my husband can do. And you should see him give her a lesson! How he works! How he gives himself in order to rouse her! He fairly howls! He sings with her every note; you would think the ceiling would come off. You should hear him play—three times too loud—singing all the time, to rouse her, enfin, to stir her. How the man works! Perspire? You should see him perspire. But she don't budge; she remains calm as a stone. It's her nature. Americans are like that!" (Fact.)

If instead of howling and hurling, pounding and perspiring, that man had spent that time appealing to the girl's imagination, quietly discussing some point of the plot with her, drawing her out on some idea of sentiment or feeling, disclosing the characters, describing the locale, taming her nature, so to speak, so as to make it look out and about outside of itself, he would have accomplished twice the good in half the time. When it came to expressing it is she who should do the "work," and not he. His part should be only to show her where her expression of one idea did not agree with her conception of it. It is she and she alone who should form the con-

ception. It is she who should become worked up, not he, and not by being shouted and pounded at, but by the force of her own feeling in regard to the subject awakened and evoked by his experienced but unperceived direction.

The time must come when pupils of art subjects are made to lean upon their own imaginations, not upon the physical example of people who have already conceived and expressed. This must come. All else is false training to believe it.

It would take time to work from the inside out in this way; that is why it is hardly possible that it can be done in this generation. But it will come with time. Unfortunately the course being generally pursued with singers is not the one conducive to this end, for almost all the teaching done is working from the outside in.

FANNIE EDGAR THOMAS.

About Musical People.

MRS. E. T. TOBEY gave a pupils' recital at her studio in Memphis, Tenn.

The third annual recital by pupils of Prof. Charles Grade was held at the residence of Mr. and Mrs. Ed. Zeidler, corner of Sixth and Chestnut streets, Muscatine, Ia.

The first public exhibition of a new musical kindergarten method, invented by Miss Katharine Burrows, has just been given in Detroit, Mich.

A recital was given in Atlanta, Ga., by the Barili School of Music on April 15.

An admirably trained ladies' chorus, an accomplished violinist, a charming harpist, a lovely alto, an excellent pianist and a skillful and magnetic director were combined in the Treble Clef Club's third and last concert of the season in Birmingham, Ala.

Alonzo Stone, the well-known choir leader and composer, gave a private musicale at his home, 1901 Mount Vernon street, Philadelphia, Pa.

A concert was given in the Iowa State College chapel, Ames, Ia., by the West Des Moines High School Glee Club, under the direction of Mrs. H. R. Reynolds, superintendent of music in the West Des Moines schools.

A new quartet, composed of Edward McKeever, John L. Dunnston, Howard Yordy and William Dillon, has just been formed in Shamokin, Pa.

W. J. Steckel has just given a musicale in the music room of his home in Ottumwa, Ia.

Miss Anna Allen is supervisor of music in Peoria, Ill.

Gounod's "Redemption" has just been sung by the Harrisburg (Pa.) Choral Society.

At Kewanee, Ill., the Clio Club entertained recently.

A piano recital was given by the pupils of Mrs. E. C. Mellott, at Springfield, Ohio.

A recital was given by the teachers of the Music Department of Georgetown (Ky.) College. Miss Corneille Overstreet was one of the principal musicians of the recital.

At a recital in Tucson, Ariz., Mrs. Newsam was accompanied in her songs by Miss Gertrude McCleary.

Professor Cadek, of Chattanooga, Tenn., was assisted by three of Knoxville's sopranos, Mrs. Rhode, Mrs. Sanders and Mrs. Zemp, at a recent concert.

The piano class of Mrs. K. Twells Beach gave a recital in Waco, Tex.

The Youngstown (Ohio) Choral Union has been re-organized.

The Treble Clef Club, of Birmingham, Ala., has given their closing concert of the season. Mr. Chalifoux, Mrs. Chalifoux and Mrs. Guckenburger were the soloists. Mr. Guckenburger, the club director, and Miss Edna Gockel, the club accompanist, were each presented with a handsome gift.

A recital was given by the elocution class of the Ladies' Annex at the Southwestern University, Georgetown, Tex.

The pupils of Miss Ella Hall gave a recital in Paterson, N. J.

The eighty-eighth musical at the Fargo (N. Dak.) College was given by E. A. Smith and his pupils.

The last of the series of five organ recitals by Edward Kreiser in Grand Avenue Methodist Episcopal Church, Kansas City, Mo., took place April 11. This is the sixth

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season that Mr. Kreiser has given these recitals, the last one being the fortieth.

A violin and piano recital was given in Fremont, Neb., under the management of the violin department, Fremont Normal School.

The Adrian College Orchestra gave a concert at the opera house, Clayton, Mich., recently. The following week a "senior" recital took place at the college. Roy McManiman gave an analysis of the music performed. Miss Gartha Garling played a Beethoven Sonata.

At the Memorial Presbyterian Church, St. Augustine, Fla., a large and highly appreciative audience assembled to listen to the organ recital given by Mrs. C. M. Bevan.

John Behr, of Kansas City, is in charge of the music for the Texas-Colorado Chautauqua. It is his intention to have a chorus of at least 300 voices.

Miss Sallie J. McCall is musical director of public schools in Danville, Ill.

Mr. Denck gave a recital at Seals' Hall, Birmingham, Ala., assisted by Miss Ethel D. Houston.

The fifth recital of the pupils of Mrs. Berry was given last evening at her home, No. 500 Fifth avenue, Cedar Rapids, Ia.

A soirée musicale was given by the pupils and teachers of the New Jersey School of Music in the hall of the school, 82 Montgomery street, Jersey City.

A program of piano music was given by pupils of Miss M. A. Blackburn at Dayton, Ohio.

The young ladies of Lucy Cobb Institute, Athens, Ga., gave a musical entertainment at Seney-Stovall Chapel.

Miss Stella Gommow, of Oroville, Cal., has gone to Humboldt, where she has a large summer class.

A new organ was dedicated in the Central Methodist Church, Hot Springs, Ark. Those participating were: A. Woodcock, Miss Annie McLaughlin, Prof. Charles Hahan, Miss Violet Samons, Edw. Ledgerwood, Geo. Merel, Mrs. Jesse Murphy, Edw. Weaver and Mrs. Nathan Cohen.

At the State Normal and Training School, Potsdam, N. Y., the department of instrumental music gave a concert in the latter part of March. On April 29 a pupils' recital was given in Normal Hall, Mr. Hathorne at the second piano. On June 14 there will be a recital by Florence B. Davis, assisted by Mrs. Fannie Towne Clark, soprano; F. E. Hathorne, pianist, and Edson W. Morphy, violinist. A graduating recital by Xira Blossom, Everett Lewis and Grace Towne Wood will take place June 24. The young ladies will be assisted by Francis Ten Eyck Sisson, Robert B. Wetmore, F. E. Hathorne, Edson W. Morphy, Robert Brewer and Florence B. Davis, accompanist.

The Toledo (Ohio) Apollo Club is under the leadership of Samuel Richard Gaines.

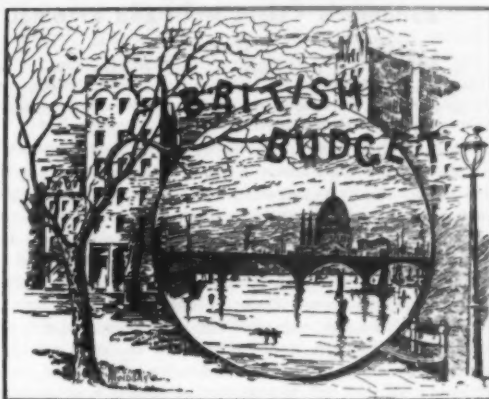
The Chaminade Club, of Pittsburg, Pa., is composed of Mrs. Emma Porter Makinson, soprano; Mrs. Myron W. Stowell, second soprano; Mrs. Celeste McDonald Smith, first alto; Miss Laura L. Cope, second alto, and Mr. McIntyre, pianist.

The second annual recital of the pupils of Lehman's Conservatory of Music, East St. Louis, Ill., has just taken place. Prof. G. Lehman is the director and manager.

The Waco (Tex.) Conservatory of Music is under the direction of Mrs. Josephine Haymond.

The University of Nebraska School of Music, at Lincoln, Neb., has just issued an attractive little circular of the programs of the recitals for graduation of the class of 1899 and of Miss Edith Shaw, post graduate. The recital by Miss Shaw—class of Henry Eames—took place on the evening of the 27th. May 9 there will be a vocal recital by Eugenia Getner—class of John Randolph—assisted by Miss Emily Perkins. May 11 Nellie Cave—class of Mrs. Will Owen Jones—assisted by Mrs. Marion Treat Taylor, will give a piano recital. May 18 a piano recital by Rose Clark—class of Mr. Eames. May 25, piano recital by Martha Helen Hasse—class of Mrs. Jones—assisted by Charles Hagenow, and June 1, piano recital by Anne Stuart, of Mr. Eames' class.

A musical was given in Lockport, N. Y., by Miss Maude Elmore Randolph and pupils at Miss Randolph's home on Willow street.



The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER* of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON, W., April 21, 1890.

THE latest importation of foreign orchestras is to be a detachment of musicians from the Court Orchestra of Norway and Sweden, who will visit England during the season by special permission of King Oscar, under the direction of Court Kapellmeister Kuhlau.

Mme. Blanche Marchesi will give the first of her two vocal recitals at St. James' Hall on April 28.

On the occasion of Her Majesty's eightieth birthday, two acts of "Lohengrin" will be performed in the Waterloo Chamber at Windsor Castle, by artists from the Royal Opera, including the two De Reszkés. Another operatic performance in contemplation is "Pagliacci," which may be directed by Signor Leoncavallo himself, who was presented to the Queen at Cimiez, and so, it is said, received an invitation to Windsor.

Excellent reports are to hand of the capabilities of Kapellmeister Alfred Hertz, of Breslau, who is to come to London at the end of May to conduct an orchestral concert which will be devoted to the works of Delius. Both composer and conductor are said to be the most modern as regards conception and method of working.

We announced in our last week's letter the marriage of our tenor, Edward Lloyd's daughter, and have to add this week that the very acceptable wedding present from her father was a house and grounds with furniture to the value of over £1,000. With the exception of Mr. Lloyd's appearance at the Patti concert this summer, he will be heard but little publicly, saving himself for his farewell tour in the autumn and winter, which will occupy him almost nightly. He then hopes to retire to his estate in Sussex, which he recently purchased, and devote himself to the breeding of prize cattle.

Last Saturday week Paderewski played at the Colonne concert, at the Chatelet in Paris, in presence of the largest audience which has ever assembled at one of these concerts, and the enthusiasm was quite unlike that of the usual Parisian audience. The following Sunday he played at the Concert Populaire in Brussels to a similar audience, which filled the hall to overflowing. He also gave a recital in Brussels on the Friday previous, which was attended by the élite of that city, including members of the royal family. Thence he proceeded to Cologne, playing at one of the Gürzelich concerts on Tuesday last. On Thursday he appeared at Frankfurt. His next recitals will be given in

Paris, after which he visits London to play at the London festival at Queen's Hall, May 9.

We have it on good authority that Dr. Richter fully intends conducting this year at Manchester the Hallé, as well as the Gentlemen's concerts.

Mme. Liza Lehmann's choral ballad "Young Lochinvar," based upon Scott's poem, will be performed at the Crystal Palace to-morrow afternoon. Her publishers, Messrs. Boosey, have just issued a revised version of the work.

Sir Arthur Sullivan, who is expected here next week, will very probably conduct his symphony at the Crystal Palace. It is said that his reminiscences will shortly see the light, the subject matter having been entrusted by him to an experienced literary hand.

We cannot do better than quote Verdi's own words to disprove the rumor that he has lately been engaged putting the finishing touches to an opera based on the story of Romeo and Juliet. "I have finished," he says. "After seventy-five years of unremitting toil, I feel I am entitled to spend my few remaining years in the enjoyment of the repose which I have earned. Since I produced 'Falstaff' five years ago the newspapers have at regular intervals announced particulars of forthcoming works, but I care little for what they may say, and I assure you I have no work on hand whatever."

CONCERTS.

The last of this season's series of Walenn chamber concerts was given at St. James' Hall on Tuesday evening. Possibly in compliment to Rachmaninoff, who is now on a visit to London, his Trio Elegiaque, op. 9, which he composed when twenty-one years old, opened the program. The work had its beauties and is in some respects worth hearing, but a rhapsodical vagueness, over-melancholy and want of purpose predominate. The work impresses as that of the man who, seizing the present as perhaps the only opportunity, pours forth regardless of connection every thought, emotion and fancy that a highly artistic temperament experiences. Miss Liza Lehmann's "Persian Garden," as given by Mesdames Esther Palliser, Ada Crossley, Messrs. Braxton Smith and Arthur Walenn, met with its expected success. The rest of the concert was devoted to solos, instrumental and vocal, among the latter being a taking new song, "Satyr Nimble," by Chas. Baughan.

A concert of promise was that given by Miss Nicholas this week, a young violinist who made her début last year, and whose remarkable progress since then points to high endeavors. She is a pupil of Professor Wilhelmj, and is aiming at her master's voluminous tone, but has as yet to be contented with the attempt. Her artistic temperament leads her to fine conception and expressive style. She played two movements of Raff's Sonata for violin and piano, with Mr. Lidgley as her partner, and selections by Saint-Saëns, Svendsen, Sarasate and Mlynarski. Frederick Keel gave a most refined and tasteful selection of songs. His voice and style have more of the lyric quality than many a tenor, but as his understanding is not one-sided, he has worked with considerable result to give his singing also the powerful virility to achieve the enlivening element of contrast.

A miscellaneous concert was given by Miss Susan Strong on Wednesday at Stratford House, when a moderately interesting program was gone through. Miss Strong rarely disappoints, and we can honestly say now that the period of wild enthusiasm has given way to sober criticism, that her voice is fine, her style and general art very enviable. She gave a familiar air from Massenet's "Herodiade," and was joined in several duets by Kennerly Rumford. Señor Rubio, M. Gorski and Miss Janet Duff were the remaining contributors.

The Royal Choral Society gave the last concert of this season at the Albert Hall on Thursday evening, when Edward Elgar in person conducted his cantata, "Caractacus." The argument of this work treats of the subjugation of the Britons by the Romans; of their attempts under their leader, Caractacus, to regain their freedom; of the love of Eigen (daughter of Caractacus) and Orbin; of the final defeat of the Britons and their betrayal into the hands of the Romans. Last is the scene, when Caractacus, Eigen and Orbin brought before the tribunal of the Roman Emperor Clau-

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dius, are pardoned by him and assigned honorable residence in Rome. The work, which is clever and worthy of careful perusal, is based on the "leitmotiv" system, and is consequently throughout each scene more or less embroidery of the previous thematic material. Some of the choruses and duets are almost beautiful; nearly all lay claim to interest. As interpreted by Mme. Medora Henson, Messrs. Edward Lloyd, Andrew Black and Douglas Powell, full justice was done to this composition, the reception of which was hearty in the extreme. Beethoven's "Ruins of Athens" followed, with Madame Henson and Andrew Black as soloists.

SANS PEUR.

Miss Della Rogers.

The united theatres of Barmen and Elberfeld lately produced "Samson and Dalila." Director Gregor surprised the public by the revelation of a new prima donna, Miss Della Rogers, from La Scala, of Milan, who made her debut in Germany as Dalila. Director Hoffmann, of Cologne, who was present, at once invited her to the City Theatre, of that city. Miss Rogers must be congratulated at the success she is having in Europe. The journal, *Anzeiger für Berg und Mark*, writes: "Miss Della Rogers is a stage figure of classic beauty, with a well-schooled mezzo-soprano of remarkable beauty. She sang in French, which is admirably suited to her voice. The most successful numbers were the aria, 'Le Soleil,' the duet with the High Priest and the duet with Samson."

Sophie Foester's Death.

A recent number of the *Leipziger Signale* speaks as follows of Frau Sophie Foester, whose death is mourned by a large number of her pupils in both hemispheres: "On February 27, in Vienna, occurred the death of the ducal Saxon chamber singer, Sophie Foester, who in the 50's and 60's was highly honored in Germany, Holland and Switzerland as one of the most brilliant representatives of a distinguished and highly developed singing style. She first appeared before the public in Leipzig in 1854, and in the following years obtained extraordinary success as a concert and oratorio singer. Everywhere recognized as an artist of the first rank, she appeared upon the operatic stage at Meiningen in 1862 as Norma, and won the highest triumphs there, as well as at other court and city theatres, especially as prima donna at the court theatre of Munich from 1864 to 1866, under the direction of Lachner. Toward the end of the 60's she retired to private life and devoted herself to the training of pupils, who profited in a high degree from her technical ability, as well as her complete theoretic mastery of the pure song style. Her instruction was especially sought by Americans, and some of the ablest of these perpetuate the traditions of her art as teachers in music institutions beyond the ocean."

Among the American teachers referred to there is probably no one who is a more thorough master of Frau Foester's admirable method than Lemuel D. Mosher, of the faculty of the Oberlin Conservatory of Music, who studied with Frau Foester for five consecutive years at Prague.

The Monday Musical Club, of Jerseyville, Ill., gave the closing recital of the season last week.

Mme. Jennie Norrelli, of Portland, Ore., is at the head of the vocal department of the Pacific University.

The orchestra class of the Pittsburg Conservatory of Music, directed by Luigi von Kunits, made its first public appearance at the conservatory hall April 29.

Miss Maude E. Woodruff, of Boston, has met with much success in teaching the Fletcher music method in New York and Brooklyn. At a recent "open lesson" given in the latter city the class work aroused enthusiastic interest in the listeners.

"Wanderer's" Light Motif and Krehbiel.

MAXIMS.

Language is used to disguise the lack of ideas. Words are vehicles to circumvent natural mental ability and to quote the ideas of others. It is sometimes difficult and impossible to express unto others those ideas of which you are not possessed.—HAK.

ON a sultry night in April—to be exact, upon the night of April 25—a subdued audience assembled at the "Old First" Presbyterian Church to greet a celebrated music critic and reverently to listen to his discourse upon Richard Wagner. The galleries were crowded and late comers were forced to sit in the body of the church and get sundry cricks in their devoted backs and necks by screwing themselves around upon the narrow religious benches to gaze with a rapt expression in their dislocated eyes upward to the organ loft, from which so soon would be heard the dulcet tones of the lecturer. The good rector introduced, with polished phrases of refined, non-committal



H. B. KREHBIEL.

oratory, the lecturer—no less a man in circumference than Harry Krehbiel! The subject under discussion, a discussion for the mental health of a certain musical club, was Richard Wagner. How pitiful it is that the great composers are not only berated in life, but discussed after death. Motives leit and heavy are attributed to them; musical tricks and cunning of which they never dreamed found in their work, and a general smartness and intelligence to which they were strangers discovered loafing around in their half empty craniums. Poor, honest old fellows, who never did anyone any harm! why can't they rest in peace? Krehbiel's curly hair, round, placid face, tinged with the glowing tints of Teutonic health, faced the audience, which confronted him like a guilty conscience and past misdeeds from all sides, and glared up at him from the nave of the church. A lesser man than he would have been disconcerted at the steady stare of hundreds of pairs of eyeglasses, reflecting the light of the chandeliers. Rather deprecatory, but self-appreciative, the lecturer started upon his theme. He started in Greece and ultimately toured through China and other regions equally remote from the late Mr. R. Wagner.

In a humble spirit of apology the uncomfortable scribe wishes honestly to declare that he, she or it (it is not

professional to give one's identity away) is mentally incapable of hopping around from one irrelevant fact to another with a rapidity necessary to keep close track of Mr. Krehbiel's oratorical touring. A few disjointed utterances here and there were all the unfortunate but stupid chronicler was able to catch on the wing. More flighty mental birds of passage can seldom be encountered.

Because Wagner got down into the occult viciousness of depraved humanity and subtly hinted at other mischances and misdeeds orchestrally, Krehbiel says that the "thought of a century was rolled into Wagner, the writer of dramatic operas." A deep religious concept is also found in the cycle because Wotan, poor old fellow, got his family morals and ethics twisted and became so sewed up that he had to go out of business. These works of R. Wagner (never mind where he found his themes) regenerated and reformed the musical world. The cycle furnishes intellectual enjoyment unknown in the lyric drama, which Krehbiel calls the "silly old opera" of the past. At this point, having thrice spoken the name of Wagner, fearing that the audience needed another short trip, the lecturer took a run into Greece and narrated the somewhat worn old tale of the Greek music, which was the outcome of the Greek religious life. Because the Greek gods suffered from moral lapses somewhat analogous to those of poor, honest old Wotan and his unconventional associates, who somehow did not dread the *on dit* of society nor to worry whether or not families were properly secured and entered upon the census, nor to fret about those sociological things which were *comme il faut*, they have been accused by Krehbiel of having instigated R. Wagner to commit music dramas. The injustice of it!

The music-drama is the highest form of art and for it legends and mythology are the best subjects. Well, this is a deep, reflective observation, and in the years to come, when we are much older and wiser than we are now, we may grasp it in its entirety. R. Wagner, according to Krehbiel, is distinctly a German dramatist. He animates national art, which is equivalent to saying that he is a local, provincial, idiomatic composer. Beethoven, Bach, Mozart, Palestrina, are for the world; Wagner was for Germany. He cannot be sung in Italian or French, but can be reproduced in English, which means that the music in itself, regardless of any sort of vowels or consonants, is not of sufficient force to tell its own tale. A Beethoven melody in Chinese would retain its pristine, animating idea. A Bach aria in Yiddish would tell its own tale, but R. Wagner alone depends upon the aid of German or English consonants and vowels to accentuate his meanings.

Here followed a delightful tale of Jean de Reszké (Me and Jean), which covered much territory, but missed connection with consecutiveness of ideas.

Fancy! The Northmen found Southern art demoralizing. By the heads of ye old immoral gods! this is a droll observation. Cherubini, Scarlatti, Secchi, Giordano, Orlando di Lasso, Palestrina—demoralizing! Everything is possible mit Krehbiel. "Music should be the means, not the end." This is paradoxical. If the end is expression, then music is the end, for sounds, however melodious, which do not make for expression are not music. *Music is expression*, but expression is not necessarily music. "Music," says Krehbiel, "must not be for music's sake, but for expression's sake." Music, common logical conclusion teaches, must be for music's sake, for music is expression. If you haven't expression you haven't music; hence music is the complete and *only* end. Krehbiel says Wagner's music only appeals to the emotions through poetry. Alas! then, for music which relies upon another art to elucidate itself to the auditor, to make it touch him or convince him. Alas! for the symphonies which have no poetry to appeal to for aid. "The orchestra," the lecturer says, "does not accompany, but is an expositor of the drama." What music can this be which requires poetry and elaborate, almost sensational in-

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strumentation to make itself understood. *Entre nous*, the writer believes this is only Krehbiel's Wagner, after all. "It is unwise to analyze every Leit-motif," says Krehbiel, wisely, for, considering that there are thousands of them, and he talked two hours without really analyzing six, it would be a lengthy and dreary task, which in Krehbiel's case covers the subjects geographically, ethnologically and in a manner which is a cross between a linguistic orator and an oratorical linguist.

Again the writer mournfully acknowledges the fact that at this juncture of the game the mental structure revolted; a weird mixture of quotations from Goethe, references to Luther, Blind Tom, Faust, Chinese inflections, Greek music, Jean de Reszke, anecdotes which pathetically lacked humor and an endless jumble of inconsistent, inconsequential words, sent the mind off into a trance. During this period of distress Krehbiel reached the limit when he defined the difference between the major and minor triad as "Hurrah! and Alas!" Could stupid banality go farther and do worse? Krehbiel symbolized his discourse in his description of the "Wanderer's" Leit-motif, which wanders on in a disjointed way and never ends up with a decisive, satisfactory tonic triad. So with Krehbiel; to him oratorically the tone triad is a coy, illusive maiden, which refuses to be cultivated and leaves Krehbiel with a plethora of language which he cannot wind up or off. Like the "Wanderer's" motif, he just munders along, saying nothing and using a fearful number of words to do it.

Slowly and wearily, full of strains, mental and physical, the leary listeners filed out into the dismal night and felt that they had learned something, but couldn't tell just what. We who make a business of solving riddles know what they learned; it was the truth of Krehbiel's maxims, with which this column is headed.

Krehbiel's sweet girlish voice and original gestures in a manner compensated for all we didn't learn, and in William C. Carl's illustrations the mind found a much needed oasis; but as we wandered aimlessly around the streets, endeavoring to find out what Krehbiel had said about the lately deceased R. Wagner, and to imagine how he felt on the inside of his head after gamboling along in such a narrative of disconnected events of anything but adjacent eras, we gave it up as a hopeless, ungrateful task and went morosely home. What bothered the audience the most was the analogy between Blind Tom, R. Wagner, Chinese inflections, stones on the sunshiny Greek road and Krehbiel.

Miss Hildegard Hoffmann's Western Success.

Miss Hildegard Hoffmann has been winning laurels in the West, where she and Ffrangcon-Davies were engaged to create the leading roles in Edgar Tinel's "Godoleva," with the Musical Association of Milwaukee. Before her departure Miss Hoffmann gave a song recital in Brooklyn, and by the criticisms appended it may be seen that she is equally successful in either line of work:

The musical association had been exceedingly fortunate in the selection of its soloists on this occasion, the two leading roles of the oratorio being sung by Miss Hildegard Hoffmann and Ffrangcon-Davies. Miss Hildegard Hoffmann's singing of the part of Godoleva was perfection, and a rendition of this role, showing more soul and tenderness we cannot imagine.—Milwaukee Evening Post.

Miss Hoffmann's voice is a light soprano, but flexible and of much purity.—Milwaukee Sentinel.

Miss Hoffmann sang her part charmingly. Her voice is sweet and pathetic, while not lacking in dramatic power.—Evening Wisconsin.

Miss Hildegard Hoffmann showed herself to be an artist of warm musical feeling, destined to hold a prominent place in the concert world, and carried her part through in a most admirable way.—Milwaukee Herald.

In Miss Hoffmann Mr. Davies found a partner of equal merit. Her sympathetic voice, clear as a bell, seemed as though created for the very part of Godoleva, and she succeeded most admirably in portraying in a convincing manner the devout and innocent sufferer.—Milwaukee Pioneer.

Some of Miss Carrie Bridewell's engagements for April have been on the 13th at the Astoria; 14th, "The Persian Garden," at the Carnegie Lyceum; 20th, at Calvary Church, and on the 29th at Washington, D. C.

The Bettini Laboratory.

THE phonograph laboratory of Lieutenant Bettini is one of the most interesting places to visit and is the rendezvous of the most prominent artists, who take pleasure in calling on him.

Lieutenant Bettini is a well-known feature in New York, and by his inventive gift he has acquired a world-famed reputation. His private room is a very artistic one and represents a unique and valuable collection of autographs and photo pictures of the most famous artists and composers.

It is most interesting to see the revolution of his micro-phonographs, as he calls his diaphragms.

His latest model of reproducing attachments for the Edison machine and the Columbia graphophone are certainly striking. Every Edison machine or Columbia graphophone can be fitted with one of the types of his micro-diaphragms, and the results are simply wonderful.

The Bettini diaphragms are certainly wonderful reproducers of sound. This is specially true of the female voice, which Lieutenant Bettini has made a special study of and has succeeded where others have failed.

Lieutenant Bettini deserves a great deal of credit for his work and perseverance. He is young and full of energy, and no doubt we will hear from him often in the field of novelties.

His catalogue contains a number of new records of the same high standard which has stamped the "Bettini record" all over the world as the most artistic.

It contains reproductions of selections by Mesdames Calvé, Melba and Nordica; MM. Tamagno, Lassalle, P. Plançon and Maurel, and Signori Ancona, Nicolini and Campanini, Tomaso Salvini, Coquelin, Sara Bernhardt, Ellen Terry, Lillie Langtry, Madame Réjane, Van Dyck, Van Rooy, Saleza, Mesdames Mantelli and Saville. Ex-President Benjamin Harrison and "Mark Twain" have each left a record of their voices behind them.

Arnold Volpe's Pupils.

The recital given by the violin pupils of Arnold Volpe last Friday evening was heard by a large audience. This was the program:

Concerto No. 19, in G major (first movement).....Viotti
Master Harry Weisbach.
Romance from Cavalleria Rusticana.....Mascagni
Miss Julia Sladkus.
Fantaisie, Norma.....Singelee
Master Harry Shostak.
Lieder—
Unter Blühenden Baumen.....Volpe
Die Trennung.....Volpe
Wenn mich wie eine kalte Woge.....Volpe
Miss Melanie Guttman.
Concerto No. 7, in A minor (first movement).....Rode
Master Samuel Getzoff.
Songs—
For All Eternity.....Mascheroni
A May Morning.....Denza
Miss Julia Sladkus.
Prelude and Fugue for three violins and piano.....Rieding
Masters Samuel Getzoff, Harry Shostak and Harry Weisbach.

The audience rewarded each pupil with applause and flowers. Miss Melanie Guttman and Miss Julia Sladkus assisted the pupils. Mr. Volpe was congratulated upon the success of the entertainment.

Blanche Duffield for Round Lake.

A. W. Lansing, manager of the Round Lake Music Festival, came to New York a few days ago to engage singers. He visited Madame Devine's studio and heard Miss Blanche Duffield. She sang the "Ah Fors e Lui," from "Traviata"; "Qui la Voce," from "Puritani," and other selections, and Mr. Lansing engaged her on the spot without waiting to hear the others he had in view.

There will be a special vesper service at the Church of St. Mary the Virgin on Sunday evening, May 7, at 8 o'clock, to commemorate the twenty-fifth anniversary of Thomas Morgan Prentice as conductor of the choir. The quartet, chancel and gallery choirs will be assisted by an orchestra.

Mrs. Fisk's Song Recital.

A SONG recital by Mrs. Katherine Fisk was given on Thursday afternoon, April 27, for the benefit of the Metropolitan Hospital and Dispensary.

It was no small compliment to Mrs. Fisk that in spite of the unusually large number of song recitals which have been given here this season, every seat in Mendelssohn Hall was sold for her concert. Many well-known musicians and prominent society people were there. The program, which was carefully chosen, was exactly suitable for such an occasion; beginning with some of the classics and ending with a number of American compositions.

The first Biblical songs by Dvorák received attention in THE MUSICAL COURIER last week. There is a peculiar streak of pathos running through Dvorák's music, which seems doubly intensified in these songs. The peculiar cadences and modulations which run through them are Dvorák at his best. Here and there appears a touch which recalls Schumann strongly, is almost reminiscent, in fact. Mrs. Fisk handled the group in a masterly manner, the atmosphere and sympathy without which the selections would fall flat upon an average audience were effectively secured and imparted. It will be remembered that these songs, sung for the first time in America, were given by her at the London Philharmonic, under the direction of the composer.

The Secchi aria, "Lunzi dal Caro Bené," displayed Mrs. Fisk's voice in a remarkable way. The voice seems to be composed of several voices; the lowest tones are of surprising power and richness, almost masculine in texture, while in the lighter and higher selections the tone quality was almost that of a light soprano, and, again, in others it seemed to range through all the various qualities of the female voice. Aside from Mrs. Fisk's vocal gift, she has a wonderfully charming presence, and a solid musical foundation, which enables her to interpret justly, logical, sympathetically and with balance.

The old ballads were captivating; in fact, few singers can sing a ballad as Mrs. Fisk can. The Saint-Saëns, Chaminade and Brahms selections have been heard here often during the season and the audience had ample opportunity to contrast Mrs. Fisk's interpretations with those of her predecessors. When one remembers the artists who have sung here this winter, and can say that, always with one signal exception, Mrs. Fisk's interpretation was superior to any, one can know conclusively what manner of artist she is. Her patriotism was demonstrated in the American songs with which she closed the recital. These songs are interesting, melodious, but not great. There is a seriousness back of them which is gratifying to discover in American work. One song by Hastings was especially commendable.

Mrs. Fisk has made New York her home; she is fresh from signal London triumphs, which she will not exploit, desiring to stand upon her merits as an artist only, and not to rely upon past successes for her position in America. She has acted wisely, for now she has won a unique position; she stands quite alone among Americans, and New York can congratulate itself that she has come here to stay. A more satisfying, conscientious artist seldom comes to America, and more seldom still is a compatriot. Mr. Lowitz, at the piano, was one of the best accompanists heard here this season. His work was comprehensive and of such a fine quality that it was almost a solo in itself.

This was the program:

Lungi dal Caro Bene (old Italian).....Secchi
Lexie Linday (old Scotch).....
Bendermeer Stream (old Irish).....
The Lass with the Delicate Air (old English).....Dr. Arne
La Cloche.....Saint-Saëns
Si j'étais Jardinier.....Chaminade
The Silver Ring.....Chaminade
Sandmaenchen.....Brahms
Two Folksongs—
Love and Joy.....Chadwick
The Northern Joy.....Chadwick
The Four-Leaf Clover.....Brownell
Rock-a-Bye, Dearie.....Brewer
The Sky Ship.....Smith
Accompanied by composer.
To a Rose.....Hastings
The Red, Red Rose.....Hastings

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MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver,
Supervisor of Public Schools in Westfield, Mass.]

At the Town Hall, Easthampton, Mass., Friday evening, April 14, the High School Chorus Club gave a concert, music of Sir Arthur Sullivan's, Cowen's, Chadwick's, Saint-Saëns' and De Koven's, with T. Anderson's "Wreck of the Hesperus," made up the program, under the direction of E. B. Birge, supervisor of public school music.

At Torrington, Conn., Thursday and Friday evenings, April 20 and 21, Becker's "Gypsies" and Gade's "Christmas Eve" were given by the high school extension chorus. All but three of the entire company have been members of the Torrington schools since the advent of music under its present management. No outside (not even local) talent was sought or accepted. The solos were taken by regular members of the class. This point is referred to because it is believed to be an important one, as giving confidence to the rank and file of the class and tending to develop local talent. It also shows that the school pupils frequently have much talent if given an opportunity to develop the same. The solo parts were taken by Wesley Hayes, Mrs. M. T. Hayes, Miss Anna Spittle, Miss Alice Whiting, all former Torrington public school pupils, and Miss Sadie Mills, a product of the schools of Orange, N. J. I feel very grateful to Mr. Handel, school music supervisor, Orange, N. J., for sending me such an aid, and hope that more such musical families may migrate to the "Land of Steady Habits." The Torrington Daily Register, in whom musical interests have a warm friend, says: "To the lovers of music in Torrington last night afforded a treat such as this class is seldom privileged to enjoy here in town. Seasons come and seasons go, but the really first-class concerts that are heard, particularly those in which a competent chorus is employed, are few and far between. * * * Practically all who took part were amateurs in the strictest sense of the word, and the fine work they did is all the more to their credit. * * * The production was confined exclusively to the members of the chorus. This policy of Professor Weaver is to be highly commended."

THE MOVEMENT GROWING.

NEWTON, Kan., March 31, 1899.

The musical discussion is becoming interesting, and will have for its natural result a whole lot of thinking by musical supervisors, and this means individuality that begets methods. We are surprised to learn that a teacher of Mr. Body's evident ability should continue the tugboat system so long. Why, more than forty years ago every good teacher used individual singing as a stimulus to study. We are much pleased, also, to learn that so many teachers use light and medium voices in their classes. It is the only cure for the nasal twang. The boys and girls who shout and yell the loudest on the playground have the nasal disease much the worse. That soft palate plays the mischief.

The woman who wants the tones in voices placed has yet to learn that whenever a tone is properly sung the voice is placed. Not all voice teaching is of the black art kind, but so much talk of voice placement is as bad as the fool fad of thorough bass. Not all the voice teachers in the world can make a warm, luscious tone come from a wooden person. Soon the time will be ripe for district and State meetings to discuss all kinds of

things that make for betterment in music. In the meantime use the old maxim "How to learn to preach is to preach." Sing, sing much, but do not begin scale climbing with Do. It is too low in pitch. Better begin with Fa or Sol; better still to climb the scale much downward.

J. C. WHITE.

THE MISSION OF MUSIC IN THE PUBLIC SCHOOLS.

That there is great need of a deep rooted, thorough foundation in the musical education of the rising generation no one will deny. Neither will any broad minded person deny the importance of at least a fair knowledge of the subject in a well rounded course of study. In fact, the time has passed when it is any longer a question of whether children should be taught to sing. But it is ever a vital question of *how* to train both the voice and intellect.

I am glad to note the good work being done by THE MUSICAL COURIER in bringing the matter well before the public. When we find the country being flooded with what is worse than no music, put out in the shape of "two-steps," "coon songs," &c., so that we hear it on the streets, in the shop, in fact, everywhere, which only goes to show how the public is drifting toward musical chaos, it becomes time for every intelligent person to pause and ask the reason why we are confronted with such a condition, which nothing short of a musical earthquake can correct? And it can only be accomplished by educating the children in a way that they will acquire a taste for a higher ideal. When music publishers will push forward the sale of such TRASH as is now heard everywhere it will be no easy task to bring about the desired change of musical thought.

A day or two ago I found the following "ad." in a daily paper from a leading music store in one of our cities:

SHEET MUSIC.

If you want the latest music call for "She's a Thoroughbred," "The Best in the House Is None Too Good for Reilly," "Sis Hopkins' Dance," "I've Waited, Honey, Waited Long for You"; "When You Ain't Got No Money You Needn't Come Around."

All for Twenty-five Cents a Copy.

At ——— Music Store.

What an uplift one would receive in listening to such stuff. And it will become more and more difficult to rid the mind of such poison and transform it into one of pure musical thought than it will be to civilize the natives of the Philippine Islands. There is no language severe enough to condemn such rot. But the people want it, and the trade is bound to supply what the public demands.

But by careful training of our boys and girls, using the best music freely, allowing them to hear the best talent that can be afforded, by an occasional musicale with fitting analysis and illustration, we shall in time overcome to a great degree the influence of the so-called popular music, and the trade will be only too glad to supply good music instead.

To bring about this change will require the united effort of all sincere musicians as well as the supervisors and teachers of our public schools. In my personal experience I have been obliged to request teachers not to allow children to play for marching or for any exercise when they could only play such as "A Hot Time" and others of like character. However, children are not to blame, so long as our orchestra and brass band keeps pounding out the same. In our efforts to find a distinctive "American Musical Form" we have gone "coon crazy" along that line. And no wonder we ask ourselves (as was the case of the well-written article in THE COURIER of last week), "Where Is the American Song?" As a supervisor of music in a representative city of a great State I pause to ask myself the question, "What is my duty?" And at once so many things confront me that I

almost hesitate for fear I shall fail in more ways than one.

But there is only one way for the music supervisor and that is to "be sure he is right and then go ahead." And with persistent effort on his part and the hearty co-operation of every earnest teacher in their endeavor to lift the minds of the children and through them the general public to a higher level much can be accomplished in the right direction. Regarding the duty of the supervisor there can be no middle ground. He must be of firm conviction and earnest purpose—not thinking his the only right way—but he must be broad minded, looking at the object to be obtained from the standpoint of a man who has the interests of those at heart with whom he has to deal rather than his own selfish interests. Not bound to any hobby, but ever on the alert for anything good. Not ready to take up with every new fad, only as he has proven to his entire satisfaction that it is better than anything else. He must be a musician in the fullest sense.

Not only must he be able to present his subject in a concise and simplified manner, but he must be a well-educated man, and able to adapt the subject of music to any other subject taught in the school-room in such a way as that it becomes indispensable in the minds of both teacher and pupil. In this way he will succeed in interesting every one. He must be a student of child nature as well as of pedagogy; not a one-sided musical crank.

He must insist that children think when they sing. Not only of the technic, but, more than anything, of their own voices. Loud singing, never! But with proper training children may be led to use a beautiful tone in an easy and natural manner. He must see to it that the child becomes self reliant; that to stand and sing becomes no more difficult than reading. In a word, he must be able to so interest and instruct the teachers as to their duty in presenting the subject as that there will be nothing left for the public to condemn, but much to praise. Indeed, he has a steep mountain to climb. But unless he is willing to do this, let come what may, he has no right to ask for the position, and to enter upon the duty without a thorough preparation for the work is of itself enough to condemn him in the eyes of the public. I care not how fine a musician he may be, unless he has given careful study to this particular work, both by theory and practice, he is totally unfit for the work. Thus it will be seen that the duties of the supervisor are not easy to undertake. But if he is earnest he will not shirk them, and, in the language of the great Apostle Paul, "Seeing we are compassed about by so great a cloud of witnesses, let us press on toward the work of our high calling."

May success crown the efforts of THE COURIER, as well as of every earnest supervisor, in carrying forward this battle into the enemy's country, until the yellow flag of trashy music shall be supplanted by that of pure, golden musical thought, born only in the great beyond.

HAMLIN E. COGSWELL,

Supervisor of Music, Syracuse, N. Y.

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COLLECTOR BIDWELL has received instructions from Acting Secretary of the Treasury Spaulding that musical compositions imported into this country are not subject to the prohibition of Section 3 of the Copyright act of March 3, 1891. The Collector is instructed to deliver to certain New York importers a quantity of musical compositions printed abroad and bound in covers, which was brought here on the steamer Gera from Bremen last February. The United States Circuit Court recently held that musical compositions are intended to be excluded from the operation of the prohibitory section of the copyright law.

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STUMBLING BLOCKS AND STEPPING STONES.

LACK OF ENCOURAGEMENT—ENCOURAGE DESERVING LOCAL TALENT, TEACHERS AND INSTITUTIONS—LACK OF INTEREST BY THE PRESS—DEMAND SPACE BY LETTERS AND PETITIONS—SHABBY TREATMENT OF GOOD VOCALISTS—PAY THEM ACCORDING TO THEIR MERIT—NON-APPRECIATION OF CONSERVATION—SUPPORT INSTITUTIONS OF THIS KIND.

THE TRUE REMEDY.

It is with a feeling of delight that I notice in last Saturday's *Evening Post* an exhaustive and comprehensive article by the caustic pen of H. J. Stewart dwelling upon the conditions in the local musical field, which I endeavored to emphasize in this department. I am not given to throwing bouquets, neither is it one of my shortcomings to exchange flattering compliments with my colleagues of the press, but it must be acknowledged that the more this matter is picked up by the local critics the more likely it will be to become a question of the day. Mr. Stewart has happily succeeded in presenting his view of the matter and it is gratifying to note the practical and efficacious nature of his suggestion.

Mr. Stewart suggests that "nothing but patient work in the way of directing and guiding public taste can ever set this right." This is exactly the whole issue in a nutshell. But as I stated before, it is necessary to continue the demand for resuming this work and to itemize the nature and various kinds of work necessary to attain the desired results. One impressive article published twice a year will not at all make an impression. Neither will it have much effect if but one or two writers take up the matter. No, no. The only way in which to become influential and to gain results is by a united, spontaneous and continuous discussion of these matters in the public press by all the critics.

Then Mr. Stewart says: "Mr. Metzger pleads for a wider recognition of music by the press of this city, and could we be certain of competent and impartial musical criticism everyone would of course agree with him. If these conditions cannot be fulfilled—and there seems to be some difficulty about it—then the less we have of music in our papers the better." Through these lines creeps exactly the sentiment that is prevalent among the better class of musicians here, and that accounts for the standstill in musical matters. It is a cry of discouragement, a feeling of disgust at an existing shortcoming. It is a sentiment which may be expressed in these words: "Yes, we know things musical are in a sad mess here, but we can't change them. It's no use trying; you can't improve them. The less said the better."

This is not only Mr. Stewart's idea, but the general impression among the better element here. I say this is wrong. This spirit of indifference is injurious to the cause. If there is sufficient reason to believe that there is a lack of good critics try to find better ones and demand a better criticism from the editors by a mass petition. Concentration of action and forces is the first step to be taken, and then shoot your arrows, which then will not miss their aim. But as long as there is no concentration there cannot be any question of effective work. A demand must be backed by powerful influence in order to be complied with. So if our first musicians (ladies and gentlemen) could lay aside their prejudices and little disagreements and unite in a society whose membership would include several hundred, then something could be accomplished and not before.

The question of church singers is solved by Mr. Stewart in the following practical suggestion: "The true remedy, as I have more than once pointed out in this column, is to organize a society of qualified church singers and organists for mutual help and protection." That is it. I suggested to form such a society of organists, but I submit to Mr. Stewart's addition. The sooner such an organization could be effected the better. There is nothing like united effort and mutual organization.

And now in conclusion I hope that the other writers here will follow the example of Mr. Stewart and give their ideas, suggestions and advice in these matters, and I guarantee that ere long they will have started a movement which will revolutionize matters musical hereabouts in a most gratifying and astonishing degree.

LOCAL HAPPENINGS.

Yesterday I had the good fortune to be present at an examination of Minkowski's new opera, "The Smugglers," by Messrs. Barnabee and MacDonald, managers of the Bostonians, and Mr. Studley, their musical director. While recently I had to depend upon the judgment of others as to the quality of this work, I can now give my own impression. In character the music may be classed as belonging to the new Italian school. It is brilliant and snappy; harbors besides refinement a tendency to tickle the ear and contains sufficient dignity to lift it high above all the commonplace. There is an intermezzo which is a dazzling gem, and a serenade which may be termed graceful and dainty. Mr. Minkowski's opera will live, for it is artistic and bright; it will appeal to the masses and yet it will never be sullied by the whistling street gamins. It is original. The management of the Bostonians is taking so much pains and expresses itself so enthusiastically about the work that it is safe to predict they will acquire it and present it next season. To tell the truth, I think the work

is too good for the Bostonians, except they make a material change in their cast and orchestra.

The Pianists' Club, assisted by Hother Wismer, will give its first concert of the sixth season at Sherman, Clay Hall on April 17.

Miss Mary Genevieve Moroney, assisted by Mrs. Etta Bayley Blanchard, Henry Holmes and Donald de V. Graham, gave a concert at Maple Hall, Palace Hotel, last Thursday. There was a large attendance, and some of those present whom I asked as to the merit of the recital claimed that the program was well presented and that Miss Moroney plays with intelligence and fluency. Of course Mr. Holmes' work is well known and needs no further endorsement. But it seems to me that Donald de V. Graham has sung long enough in public here, and that he, together with Alfred Wilkie, ought to give us a rest for a little while. They may be good fellows, these two, but their voices would not be missed on the programs. Other engagements prevented me from attending this recital, hence the brevity of the criticism.

The King's Daughters' Home gave a concert of chamber music at Sherman, Clay Hall last Tuesday evening, at which this program was given:

- Romance, Grief and Consolation.....Holmes
(For violin solo, with piano.)
Henry Holmes, accompanied by Miss Ernestine Goldmann.
Song, Die Mainacht.....Brahms
Mrs. Charles Oleott Richards, accompanied by Mrs. J. N. Odell.
Sonata (dedicated to Kreutzer).....Beethoven
(For piano and violin.)
Miss Ernestine Goldmann and Henry Holmes.
Song, The Message.....Pasmore
(With accompaniment for piano, violin and violoncello.)
Violin, Mary Pasmore; violoncello, Dorothy Pasmore.
Mrs. Edith Scott Basford.
Piano soli—
Sandmaenchen.....Bendel-Brahms
Staccato Etude.....Rubinstein
Miss Ernestine Goldmann.
Song, Die Forelle.....Schubert
Mrs. Richards.
Ballade, Lay of the Last Minstrel.....Holmes
(For violin solo, with piano.)
Henry Holmes.

Circulars recently issued and distributed by the Southern Pacific Railroad Company contains the following article, which will be of interest to musicians:

PACIFIC GROVE SUMMER SCHOOL OF MUSIC, JUNE 20—AUGUST 15.
A summer school of music will be opened June 20, 1899, and will continue in session eight weeks.

The director, besides giving private and class instruction, recitals and lectures and drilling the oratorio chorus class, has engaged several prominent artists and teachers of California to augment the faculty for teaching and concerts.

The curriculum is so arranged that both teachers, who desire to review and add to their repertory and teaching powers, and the earnest pupil will receive benefits from the courses of study.

The school will be in close touch with the Chautauqua Assembly and the director has compiled a Chautauqua music course. Credit in this course will be given from year to year according to the progress of the student. Certificates and diplomas will be granted to those who complete the partial and full courses.

Students who desire to prepare themselves for the advanced classes in piano or organ of the New England Conservatory, Boston, can do so.

The children's class in vocal music will be conducted upon the most improved modern methods.

Instruction will be given in the following branches: Voice culture, piano, organ, violin, harmony, counterpoint, fugue, form and composition, oratorio and chorus singing, ladies' choral singing, and children's vocal class, and teachers' training class (Tomlin's method).

During the session of the school Handel's grand oratorio, "The Messiah," will be given, and probably other celebrated works.

It is also expected that the San Francisco Philharmonic Orchestra will give a concert during the session. Ensemble concerts of various kinds will be given. The weekly bulletin will include harmony and other lectures, faculty and student recitals, oratorio and ladies' choral recitals.

The faculty, including teachers and assistants, lecturers, recital and concert artists, is as follows:

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Henley, Mrs. Frances Moeller, Mrs. Mary Weaver-McCauley, Milton L. Lawrence, Miss Ada May Churchill, Miss Lily E. Cramphorn.

Town Talk, of April 1, contains the following deserving notice:

"At Temple Emanu-El the Passover festival was celebrated in a most interesting and solemn manner. Cantor Stark, the distinguished cantor-composer, had prepared a special Pesah service for the occasion, which may be pronounced a work of considerable value. In order to appreciate fully the worth underlying this composition it must not be forgotten that there run through the Hebrew musical service certain quaint Oriental melodies that have become traditional. Without this music from the East the Hebrew service would be deprived of its typical character, which after all forms the kernel within the nut. Now Mr. Stark, although composing a new service, has been careful to retain the traditional Oriental melodies around which he has woven a composition of a most imposing nature. Particularly important is the hymn of 'Sanctification' which exhales a dignity and grandeur thrilling in their force. In this especial work Mr. Stark has shown how happily he has retained the traditional character. Another prominent feature of the service was a hymn of 'Liberty,' the words of which were written by Dr. Voorsanger, music by Mr. Stark. It is for baritone and was sung by the cantor. Both words and music succeed in imparting the spirit of liberty set forth in the text, which forms the keynote to this festival. Miss Daisy Cohn, whose well trained and refined soprano voice may be numbered among the best in this city, sang a solo, entitled 'Pour Out Thy Heart Before the Lord,' by Schneck. In diction as well as execution Miss Cohn succeeded in meeting all requirements of art. The particular advantage of the Emanu-El choir consists of excellent ensemble work and a strict adherence to an execution which is in accord with the text. The choir was augmented for the occasion. The members of the choir are: Miss Cohn, first soprano; Madame Bernardi, second soprano; Mrs. Kelly, first contralto; Miss Murphy, second contralto; Rhys Thomas, tenor; Homer Henley bass; Wallace A. Sabin, organist."

WHAT IS CLASSICAL MUSIC?

Knowing the lack of information among musical people as to the correct definition of "classical" music, I was quite surprised to receive the following communication from a very young student, whose extreme youth does not seem to correspond with her intellect and knowledge. But the article written by Sadie Mendelsohn will speak for itself:

"WHAT CLASSICAL MUSIC REALLY IS."

"In coming across a great many people of musical talent and ability I have not only found the lack of knowledge of good music, but the inability to express their opinions on 'classical music.' I have often thought over this subject, and at last came to the conclusion that I had a few ideas as to what 'classical music really is.'

"First of all, there must be a certain amount of love for music if we wish to study profitably. Each new step that is taken in the right direction suggests a new possibility. To be strictly classical, a musical composition must be written according to the standard rules of art. For instance, there are certain rules of counterpoint and harmony which are laid down, and unless these rules are observed the music is not up to the standard. Counterpoint in music is really when the musical characters are placed in such a manner, each with respect to each, as to show how the parts answer one to another. A piece may be very simple, it may have but slight elaboration, yet it must contain the elements of true musical inspiration before it is classical.

"The airiest of Bach's gavots, the most emotional of Beethoven's andantes, and the most brilliant of Mendelssohn's overtures, are as strictly classical as the most ponderous and sublime of symphonies or sonatas. To be classical is simply to be grammatical. When you can

bring to your musical study the same sensitiveness and appreciation with which you regard the study of a language, you will find that you care only for 'classical music,' or what I consider the best music."

ALFRED METZGER.

Miss Heyman at Carnegie Lyceum.

AT the end of the season a jaded music critic is not very liable to view with eyes of affection or cordiality recitals and musicales or anything which gives people an opportunity to sing, or play on things.

Attracted by the name of Miss Heyman, which appeared on the program of a musicale to be given at Carnegie Lyceum on Tuesday afternoon, April 25, THE MUSICAL COURIER representative went to the concert and felt more than repaid for so doing. Other gifted performers appeared, and it is no disparagement to them to head this criticism as it is headed. The concert ostensibly was given by W. Legrand Howland, who played and sang and had others sing some of his own compositions. Mr. Howland is a young man, who sings and plays daintily, but about his compositions, the least said will be the soonest mended. His "Ave Maria" showed a little talent in streaks, but aside from this, talent was conspicuous by its absence. The work of the assisting musicians, however, was meritorious to a degree. These were Katherine Ruth Heyman, pianist; Miss Estelle Harris, soprano; Leon Moore, tenor; Miss Emma Shelley, harpist, and the Kaltenborn Quartet. The program opened with the Brahms Sonata in F minor, played by Miss Heyman.

Miss Heyman is very young and exceptionally talented. Her Brahms seems to be as ripe in conception as that of a man of sixty. When she plays she is oblivious of the audience, and utterly absorbed in the mood of the composer. Her technic is clear and clean, and her touch remarkably effective. Miss Heyman seems to be equally at home in sombre, heavy compositions and the brighter "show" pieces of Liszt. The different movements of the Brahms Sonata were as understandingly taken as one would expect to hear from a much older artist than this slender, delicate, young girl. The entire composition was colored, phrased and shaded so well that it was almost uncanny to see and know that a spirituelle young woman was playing it. After the Brahms, Legrand Howland sang two or three of his efforts, one of which had an accompaniment for violoncello, harp, organ and piano. Then Miss Heyman played the Schumann "Papillons" and a "Tarantelle," by Wehle. Her Schumann is as correct as her Brahms, in fact, her comprehension of these masters is so fundamentally solid, well balanced, and so full of earnest contemplation that one is constantly wondering, what she will see in them and how she will play them in ten years from now, starting, as she does, upon an originality of interpretation, and an authoritative statement of her individual emotions, so much out of the ordinary that we presage a remarkable future for her.

Her fingers are fleet and sure, her octave playing, skips and cantilena compare favorably with the work of older and more celebrated artists. Her vigorous dash, brilliancy and ability to impart the proper atmosphere to the Liszt numbers put the finishing touch upon the deliberate estimate of the critically inclined, which predicts that in Miss Heyman one sees one of the future great pianists. The Kaltenborn Quartet shared the honors with Miss Heyman, as did Estelle Harris, Leon Moore and Miss Shelley. The quartet was forced to respond to a vigorous encore and played delightfully Mendelssohn's "Spring Song."

Miss Harris has unusually good voice, which is unusually well used. It will gain in roundness as she grows older, and the pure quality which distinguishes it now will be more pleasing still when the voice grows more mature.

Leon Moore contributed his portion of the program in a satisfying manner. As it is impossible to dwell at length upon the music the singers sang, it becomes necessary to

speak of their voices as of first importance. Mr. Moore's voice is a lyric tenor of power and resonance. One felt amply repaid for attending the concert; one felt even more; one felt a certain sense of patriotism when one viewed the serious, understanding work of primarily Miss Heyman and the other soloists. Where there is such healthy material waiting to make itself heard and felt we need never worry over the lack of talent in America. One can only say, "Go in and win."

This was the program:

Sonata in F minor.....	Brahms
Miss Katherine Ruth Heyman.	
L'Adieu.....	Howland
Sung by composer.	
With violoncello, harp, organ and piano.	
Papillons.....	Schumann
Tarantelle.....	Wehle
Miss Ruth Heyman.	
Slumber Song.....	Froehlich
Serenade Roccoco.....	Meyer-Helmund
Minuet.....	Boccherini
Kaltenborn Quartet.	
The Angelus.....	Howland
Viens avec moi.....	Howland
Sung by composer.	
Gondoliers.....	Liszt
Hungarian Fantaisie.....	Liszt
Miss Heyman.	
Selections from Nita.....	Howland
Opening of second act.	
Recitative and Ave Maria.	
Miss Estelle Harris.	
With Kaltenborn Quartet, harp and organ.	
Love Duet.	
Miss Harris and Mr. Moore, accompanied by composer.	

Wilhelmine Johnson Concerts.

Some years ago a student of the piano under Miss Harriet Brower, Dr. William Mason and Miss Chittenden, this gifted young pianist subsequently spent some time in Paris, devoted to her art. A program calculated to set forth her capability as a solo and ensemble pianist was that of her concert last week, as follows:

Quintet, op. 16.....	Beethoven
Etude.....	Chopin
Waltz.....	Chopin
Polonaise.....	Chopin
The Lotus Flower.....	Schumann
The Bedouin Love Song.....	Schnecker
C. J. Bushnell.	

Prelude.....	Rachmaninoff
Le Rossignol.....	Liszt
Gnomes.....	Liszt

In the Beethoven Quintet for wind instruments and piano Miss Johnson had the assistance of some Philharmonic men, so that it went well together. The work sounded natural, almost naive, for Beethoven. Miss Johnson played the Etude with poetic insight, the Waltz in extremely graceful fashion, and the Polonaise, with its varying moods, brilliantly, being moved to add an encore piece.

The day was beautiful, the audience large, and it is hoped the winsome young pianist was benefited to the extent of many dollars.

The prospectus of Edmund Myer's second summer term for singers and teachers at Point Chautauqua, on the lake, is out. He announces two courses of study—one for singers and one for those who desire to teach as well as sing, a special normal course for teachers. This course, according to the prospectus, is practically and logically systematized; is divided into seven divisions in order to have distinct and definite subjects for lecture and illustration. The popularity of this course last season, with both singer and teacher, has encouraged Mr. Myer to enlarge upon and broaden the whole scheme of study. Mr. Myer will be assisted by A. Y. Cornell, of New York. He will also give a course of physical training for the development of the chest and breathing muscles. For prospectus and particulars address 32 East Twenty-third street, New York.

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STEINERT HALL, BOSTON, Mass., April 30, 1899

SINCERE congratulations are due my friend J. G. Huneker for the effectual and insurmountable manner in which he took the wind out of my sails. For weeks I have been waiting for the great event of the season—Joseffy's recital, rejoicing over the prospect of turning on my vocabulary of adjectives, happy in contemplation of being privileged by gush (for even the most austere may gush when Joseffy plays), when behold! Huneker goes over to Philadelphia and writes the most inimitable criticism on the subject. As well may the pigmy try to cope with the gigantic art of Joseffy's pianism as for anyone to write a criticism beside that one, and for those who would fain learn through this column how Joseffy played in Boston or in New York or in Philadelphia or anywhere I take pleasure in referring them to the "Raconteur's" column in last week's issue of THE MUSICAL COURIER, which was no mezzotint, but a glorious, bold coloring of such glorious, bold pianistic work as Boston will not hear again until Joseffy favors them once more.

The last symphony concert of the season was given last night to a house crowded to suffocation. There was not even standing room in the enormous hall, which, in addition to bespeaking popularity for the Boston Symphony, is significant of the fact that Beethoven still means something to the people, as the program was given over entirely to this great master. The numbers presented were:

Overture, "Fidelio"; recitative and aria from "Fidelio," Mme. Clementine de Vere; choral symphony. The soloists were Madame de Vere, G. M. Stein, Evan Williams and Ericsson Bushnell. The chorus consisted of members of the Cecilia.

Madame De Vere sang with most delicious purity of voice and intonation the heavy aria, for which her beautiful voice is somewhat light, notwithstanding which fact it was the most satisfactory singing heard for a long time.

The symphony did not give opportunity to hear Evan Williams' voice to advantage, for one never gets enough of it, even in solo parts, let alone in concerted music.

The rest which Mr. Gericke will take now is one which is both needed and deserved. He will go with his family to Blue Hills, Me., in June.

The popular concerts by members of the Symphony Orchestra will begin on Monday night, May 8, with Max Zach as conductor for four weeks, to be succeeded by Mr. Strube.

On Monday evening the Cecilia presented to a very large audience the press agented Perosi's "Transfiguration of Christ." The haste to present this new man's work is in this case the best thing that could happen, for there is nothing that could eliminate hero worship, or place him where he belongs so instantaneously as one hearing of his musical aberrations. That Perosi ever should have been taken seriously is rather a blot upon the musical judgment of Italy, and in searching for a cause for this sudden and emotional worship, one can but arrive at the conclusion that had he taken for text anything of a secular nature his form would not have lasted one minute, but

the religious text, in addition to his priesthood, has caused the emotion, which is a religious and not an artistic one. The "Transfiguration of Christ" is too trivial, too unimportant to command a critical analysis.

It is strung together like a chain of beads of all colors, all sizes, and all qualities, a few rambling measures of orchestra, a few incoherent vocal chants, and the only relief from the dreariness of Perosi is his rambling into Bach, Leoncavallo, Mascagni, *et al.* The orchestration is something beggarly, and is not even the work of an ambitious amateur. The sincere regret is that there are not enough dissenting voices to make an interesting discussion. The consensus of opinion is that as a success the work is a failure, but as a failure it is an unqualified success.

It would be interesting to know what course of musical study this young man ever underwent, or whether any at all.

Won't some one send Perosi over here to study Dudley Buck's "Coming of the King," "The Nativity," &c. Here is a man whose smallest, most insignificant anthem is worth all that Perosi ever has done or ever will do. He does not require the Palestrina mantle; he stands in his own glory, in his own dignity, the Nestor of this class of work in America.

Yes, we appreciate novelities, and we certainly appreciated the privilege of making our own estimate of Don Lorenzo Perosi, but when you want some good, healthy music on the lines which Perosi has attempted you need not look to Italy—America holds some things herself.

Verdi's "Te Deum" was also given, and the way it relieved Perosi's tedium made it doubly welcome. It would be unfair to judge conductor or any of the soloists from that performance, as all shortcomings may have been due the monotony of the composition. Suffice to say that Herbert Johnson had more than his share of work as narrator, and he did it well.

Other participants were Ericsson Bushnell, Stephen Townsend, Sullivan A. Sargent, Louis E. Black, J. Melville Horner, E. A. Studley, Jr., Miss Edna Marie Goulland, B. L. Whelpley, organist, and B. J. Lang, director.

The last recital of song given by Mrs. Grenville Snelling and W. J. Henderson occurred on Wednesday, when the program was given to England and her songs.

A song recital of more than passing interest and merit was given on Saturday morning, at Chickering Hall, by Miss Boyan, of San Francisco, Cal., and Miss Reed, of Providence, R. I., both pupils of Miss Anna Miller Wood, and both pupils bear the stamp of Miss Wood's instruction. I have heard Miss Boyan before, and note with pleasure the marked improvement which she has made. Her voice is growing broader, in fact, is literally coming to the front. Both young ladies evinced much style and finesse in their presentations. Two delightful numbers on the well-chosen program were "Sing Soft, My Heart" and "Far in the Sunny South," by H. B. Pasmore, a composer of great talent and capability, whose home is far in the golden West. It is always a pleasure to see art stretch across the continent from shore to shore, for both sides have much to give each other, and the East shall go West, and the West shall come East.

Miss Boyan will leave for San Francisco in a couple of weeks, but will probably return to Boston to continue her studies with Miss Wood and to resume classes of her own.

Mr. and Mrs. Thomas Tapper are going to the Pacific Coast during the summer.

W. Mayer, of E. Schuberth, New York, came over to attend the last concert of the Boston Symphony.

Franklin P. Johnson, of Manchester, N. H., was in Boston last week. Although not a musician himself, Mr.

Johnson is one of the greatest patrons of the art and is the chief mover in every enterprise that concerns music in his part of the country. His visit to Boston was due to his interest in the coming musical festival to be held May 9 in Manchester, when "Lucia" will be given a concert presentation.

A visitor of importance this week was Chas. L. Young, the manager, who has recently opened a concert bureau in the Townsend Building, New York. Mr. Young came relative to handling the affairs of some of Boston's most prominent artists, as it is Mr. Young's intention to place a number of Boston artists in New York and vice versa. Mr. Young will doubtless be successful in this venture for himself, as he is in personal touch with every musical point in America, Canada, Mexico and Honolulu included, having been on the road so long and having made friends everywhere.

Miss Caroline Rosenberger, a young lady possessing a beautiful contralto voice, will leave next week for Germany to continue her vocal studies and possibly to remain. Miss Rosenberger has been a pupil of Mr. and Mrs. Max Heinrich. Miss Rosenberger sang recently for Sembrich, who was enthusiastic over the young lady's attainments.

On Saturday night Louis C. Elson gave one of his interesting talk at the University Club, upon "Our National Music." I could not be present, as it was a smoking concert, but that it was interesting goes without saying, because Mr. Elson gave it.

One of the greatest events of the week was the piano recital given at Music Hall by Carreño, the ever fascinating pianist, whose enormous program was given with as much vigor and freshness as if it had been the first instead of the last of a severe season. The enthusiasm was great and well deserved. After the program was over she was gracious enough to give several encores, and her audience became so intimate that as they crowded up to the stage they asked her for different favorites, which she accorded. A bientôt, Carreño!

I have rarely been so pleased with a choral work as I was with the presentation of Gaul's "Joan of Arc," by the pupils of the Somerville English High School, under the direction of S. Henry Hadley, to whom the highest praise is due for the admirable work accomplished with these young people. Before the cantata six concert numbers were given, in which Miss Ruby C. Cutter sang "Se Saran Rose" with one of the most beautiful soprano voices I have ever heard. Her high notes she really sings, and throughout her quality is beautiful. Miss Cutter is very young, and with such presence and such a voice she should have a great future. In the soli of "Joan D'Arc" she showed a dramatic power that was entirely unexpected after the light lyric quality shown first. The other parts were very ably filled by J. C. Bartlett, Stephen Townsend, Miss Harriet Shaw, harpist, and Fred. W. Fitts, organist. The orchestra was formed from members of the Boston Symphony.

EMILIE FRANCES BAUER.

A program composed wholly of Edmund Severn's compositions will be offered in Tuxedo Hall Monday evening, May 8. Mr. and Mrs. Severn will be assisted by Mrs. W. J. Oliver, contralto; R. C. Easton, tenor, and Carl Krill, violoncellist.

Miss Mary Norris Berry, one of the foremost St. Louis (Mo.) singers and teachers, has been chosen to sing at the National Federation of Clubs, as one of the representative artists of St. Louis. Miss Berry studied with Mme. Anna Lankow, of New York, went abroad with her to continue two years ago, and will come East this summer to get some new points and repertory.

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THE MUSICAL COURIER,
88 GLEN ROAD, ROSDALE, TORONTO.
APRIL 28, 1890.

MONTREAL'S opera season of three weeks' duration is over and in Toronto the Massey Music Hall series of concerts is ended. This has been perhaps the most eventful of musical seasons in Canada. Oratorios have been given and orchestras have been heard. The best foreign talent has been introduced and home talent has been encouraged. Associated boards have come and, better still, they are going! The thoughtful observer will admit that, while there is much to be accomplished, the musical outlook in this country is, on the whole, satisfactory.

For there has been progress, and "Progress" is the motto of the age—the motto which is the making of some men and the ruin of others. To the philosophic mind "progress" suggests "achievement," and naturally enough, since achievement is the outcome of gradual progress and progress is the result of individual achievement.

Combined, the individual achievements of Canadian musicians may to-day be termed their national progress. But the country is young, and the time is hardly ripe—as Canadian musicians will be the first to admit—when they may speak freely of their national musical achievement. The word to use is "development." May it never be changed to "decline!"

TORONTO

APRIL 28, 1890.

Emil Paur and his Symphony Orchestra were accorded a magnificent reception in this city on April 24. The audience was large and very responsive. The assisting artist was Madame Schumann-Heink, and the program was as follows:

Overture, Tannhäuser.....Wagner
Suite, Les Erinnyes.....Massenet
Entr'acte, Grecian Dance. Scene Religieuse. Finale.
Aria, Adriano, from Rienzi.....Wagner
Madame Schumann-Heink.
Piano solo, Concerto in E flat.....Liszt
Emil Paur.

Largo.....Händel
Prelude to Part III. of Cricket on the Hearth.....Goldmark
Songs—
Die Allmacht (The Omnipotence).....Schubert
Sapphic Ode (Sapphic Ode).....Brahms
Frühlingslied (Spring song).....Becker
Madame Schumann-Heink.

Overture, Rienzi.....Wagner

In describing this event Mr. Parkhurst—than whom there is no critic better versed in Toronto's musical annals—wrote:

"I cannot remember an orchestral conductor receiving so flattering a reception in this city on his first appearance as was spontaneously given Mr. Paur."

The playing of the orchestra aroused great enthusiasm, Mr. Paur being many times recalled. Händel's Largo delighted the audience so much that it had to be repeated. Madame Schumann-Heink was accorded many demonstrations of appreciation.

As a pianist Mr. Paur was likewise emphatically successful. In the concerto Mr. Schmidt conducted the orchestra.

This concert, which closed the Massey Hall special series for the present season, has been pronounced by a number of persons the most brilliant of the six brilliant events.

Gounod's "Redemption" will not be heard in this city again this spring, as was at first anticipated. The Festival Chorus will, however, give another performance of it early next fall.

M. H.

MONTREAL

APRIL 25, 1890.

The opera season is over and Montreal's chief glory has departed. All that is to follow for the balance of the year will pale into comparative insignificance beside the three weeks of almost unadulterated pleasure the Charley Opera Company has furnished. The total receipts from the three weeks were in the neighborhood of \$30,000, which shows that, whatever Montreal may not want in the line of music, grand opera is still powerful.

Although Mr. Charley's plans for next season are still rather unsettled, it was stated by P. F. del Campiglio, the well-known composer and musician who has been the manager's trusted adviser of late years, that Fierenz, the wonderful "Falcon," Gauthier, the tenor, and Bouxman, the

basso, would probably form the nucleus of next year's organization. He is also on the track of a tenor said to be Gibert's equal and an equally acceptable baritone.

Last week's repertory was devoted entirely to compositions well known and popular. "La Reine de Saba," "La Favorita," "Mignon," "Carmen," "Faust" and "Les Huguenots" were the offerings, and the house was well filled at every performance. A sacred concert on Sunday afternoon was rather poorly patronized, although after hearing the various efforts, this was scarcely to be deplored. An extra performance of "Aida" at popular prices Monday night closed the engagement.

One lasting effort of the season has been the revivification of the French stock opera company idea. M. Nicosias, the efficient conductor of the New Orleans Company's Orchestra, and M. Durien, who was connected with the stock opera company which existed in Montreal three years ago, are to manage the enterprise, and the plan is to give Montreal twelve weeks of opera, six at the beginning and six at the end of the year. The remaining time is to be put in by a tour through the Western and Central States. In Montreal the Monument National, a theatre seating 2,000, which has fallen into disuse of late, will be remodeled and will become the home of the venture. The singers are to be announced provisionally next fall, and subscription lists are to be opened then. Judging by the manifestations of interest during the last three weeks, there seems to be no doubt that they will be amply satisfactory. The repertory will include the following compositions: Massenet's "Herodiade," "Thais," "Manon" and "Le Cid"; Weber's "Freischütz"; Adam's "Si j'étais Roi"; Delibes' "Lakmé"; Halevy's "La Juive," "Charles VI," and "La Fée aux Roses"; Meyerbeer's "Robert le Diable," "Les Huguenots," "L'Africaine" and "La Prophète"; Verdi's "Aida," "Le Trouvere," "Don Carlos" and "Jerusalem"; Ambroise Thomas' "Mignon," "Hamlet" and "Le Songe d'une Nuit d'Ete"; Saint-Saëns' "Samson et Dalila"; Gounod's "Faust," "Romeo et Juliette" and "Mireille"; Bizet's "Carmen," Rossini's "Moïse" and "William Tell"; Godard's "La Vivandière" and "Le Dante"; Auber's "Le Domino Noir" and "La Muette de Portici."

It is needless to say that all Montreal is looking forward eagerly to the realization of these plans.

Ben Davies appeared in a recital at the Windsor Hall last Monday evening and was unfortunately greeted by only a fair sized audience which, however, thoroughly enjoyed his singing.

Paur and his symphony orchestra appear at Her Majesty's on Thursday of this week, and under the auspices of the Montreal Philharmonic Society.

J. S. LEWIS, JR.

CANADIAN NOTES.

APRIL 28, 1890.

Samuel Nordheimer and Miss Nordheimer will sail on Saturday for England by the steamship Dominion.

Mrs. Julie Wyman is busy with concert engagements. On April 17 this artist sang in Buffalo, and concerning her appearance there the Buffalo News said:

Mrs. Julie Wyman sang an aria from Gluck's "Orfeo" and a group of songs by Brahms, Chaminade and Nevin. Mrs. Wyman was in glorious voice. She is such a sincere, convincing artist, her voice is of such beautiful, thrilling quality, that her singing gives unqualified pleasure. Her selections last evening made special demands on her ability. The taxing aria in Italian, the lovely Brahms song in German, Chaminade's captivating "Au Pays Bleu," in French, and last, but by no means least, Nevin's best song, "My Rosary," in English, gave a critical audience some idea of what a consummate artist Mrs. Wyman is.

The contralto was re-engaged the same evening for a concert in Buffalo on May 25. She will sing "Samson and Delilah" in Newark on May 11 with the same club and quartet she sang it with four years ago. On May 10 Mrs. Wyman sings in Bloomfield, N. J., and on the 16th in Toronto with the Spiering Quartet, which will play in that city under the auspices of the Woman's Chamber Music

KATHRIN HILKE,
SOPRANO.

J. H. McKINLEY,
TENOR.

CARL E. DUFFT,
BASSO.

MARY LOUISE CLARY,
CONTRALTO.

LILIAN CARLLSMITH,
CONTRALTO.

SHANNAH CUMMING,
SOPRANO.

E. C. TOWNE,
TENOR.

HEINRICH MEYN,
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FLAVIE VAN DEN HENDE, 'CELLO.
CELIA SCHILLER, PIANO.

CHARLES RICE,
TENOR.

LEWIS WILLIAMS,
BARITONE.

AND OTHER LEADING MUSICAL ARTISTS.

CLEMENTE BELOGNA,
BASSO.

Association. Her recent successful appearance at the Toronto Festival Chorus' performance of "The Redemption" was described in THE COURIER last week:

Miss Margaret Huston, soprano, has returned to Toronto, after a very gratifying reception in London, Ont. In the former city on April 27 she sang with great acceptance at a private musicale in the studio of Dickson Patterson.

The following students of the Toronto Conservatory of Music were successful at the recent Trinity University examinations for the degree of musical bachelor:

FINAL EXAMINATION.—Class II. Miss L. G. Langlois, with exercise; Miss E. L. Cavers, Miss R. T. McCullough, Miss C. M. Sutherland.

Class III. Miss R. L. Hunter, Miss M. E. Brown, Miss H. M. Mace.

SECOND EXAMINATION.—Class I. H. C. G. West.

Class II. W. E. Barclay.

Class III. Miss M. G. FitzGibbon, Miss M. Green, Miss L. A. West, Miss A. Rogers.

FIRST EXAMINATION.—Class I. T. A. Reed.

Class II. Miss I. C. Jackson, Miss N. Meyers, Miss M. E. O'Donoghue.

Class III. Miss F. E. Midford, Miss L. C. Fulton, Miss A. M. Hopkins, Miss L. F. Avison, Miss Jean Thomson, Miss E. G. McLaren.

Douglas Hope Bertram, pupil of A. S. Vogt, was the solo pianist at the recital given in the Toronto Conservatory of Music Hall on Tuesday evening, April 25, and his musically playing of the different numbers of the comprehensive program was most satisfactory. Mr. Bertram was assisted by Miss Jessie C. Perry, also a pupil of Mr. Vogt, who did good work in the second piano parts of the concertos.

The program was carried out as below:

Gavotte in B minor.....	Bach
(Arranged from Violin Sonata.)	
Caprice in G.....	Saint-Saëns
(Sur les airs d'Alceste de Gluck.)	
Vocal—My Heart at Thy Sweet Voice.....	Saint-Saëns
Miss Helen Church, pupil of Mrs. J. W. Bradley.	
Concerto, op. 69, F sharp minor.....	Hiller
Andante espressivo. Allegro con fuoco.	
(Orchestral accompaniment on second piano.)	
Miss Jessie Perry, A. T. C. M.	
Reading—The Steeplechase.....	Ouida
Miss Florence McLeay, pupil of School of Elocution.	
Melody in B flat.....	C. von Holten
Etude in E minor, op. 40, No. 1 (Wellen und Wogen).....	Leschetizky
Ich liebe Dich, op. 41, No. 3.....	Grieg
Etude de Concert in D flat.....	Liszt
Vocal—Sognai.....	Schira
Miss Florenza McPherson, pupil of Rechab Tandy.	
Variations for two pianos, op. 35.....	Saint-Saëns
(Sur un Theme de Beethoven.)	
Miss Jessie C. Perry and Mr. Bertram.	

The pupils of Rechab Tandy gave another song recital in the Conservatory Music Hall on Thursday evening, April 27, at which L. R. Bridgman assisted as solo organist. The triple number contributed by Mr. Tandy at the close of the program was a pleasant surprise to the audience and received by them with much appreciation.

Miss Mary Fidelia Burt gave an interesting demonstration of the Rousseau-Galin-Paris method of sight reading, ear training and musical stenography before the pupils of Miss Round's School, in Clinton avenue, Brooklyn, last Wednesday morning. Miss Burt's work is receiving general recognition, and the results she has already accomplished are surprising.

The Aeolian recital last Saturday afternoon was attended by a large audience. Franz Wilczek, the violinist, played the concerto in G minor by Max Bruch. The other items on the program were: Polonaise, op. 53, by Chopin; Overture to "Maritana," by Wallace; Polonaise, op. 11, by Moszkowski; "Cradle Song and Prayer," by Guilmant, and Hungarian Rhapsodie, No. 8, by Liszt.



MAY 1, 1890

BROOKLYN people have a way of crowding everything musical into one week, with the result that one simply cannot hear all that is offered. In commenting on this state of affairs one of the music critics of a leading daily newspaper suggests that there be "a clearing house of managers to prevent such collisions." For instance, on Tuesday evening the Institute gave "In a Persian Garden" for the third time, the Chaminade Club held its last concert of the season at the Pouch, the Apollo Club gave its annual dinner at the Germania, and Haydn's "Creation" was sung at the German Evangelical Lutheran Church, on Schermerhorn street.

The first named was held at Association Hall, and was made an ovation for Mrs. Tirzah Hamlen-Ruland, the Brooklyn contralto, whose home coming I mentioned last week. The hall was filled by an immense audience, including a large delegation from Mrs. Ruland's church, the Lafayette Avenue Presbyterian, and when she came on the stage she was greeted with round after round of cordial applause. Her year of study in England has taught her to sing with more authority, has broadened her style and increased the compass of her voice, at the same time adding brilliancy, which she lacked. In fact, she had one of those big voices, capable of doing marvelous things if properly trained, but which, lacking that, are heavy. The power is still there, but the heaviness has been transformed into depth and into velvet richness. There seems to be an endless reserve strength. She has also learned to express emotion and has improved in enunciation. In fact, she left us a good church singer and has returned an artist. Mrs. Ruland sang the aria "Penelope ein Gewand wirkend (Odysseus), Max Bruch; "L'Ombrosa Notte Vein," Hummel; "Viene Che Poi Sereno," Gluck; "The Ash Grove," old Welsh and "Spring Is Here," Edith Dick.

Franz Wilczek played "Le Streghe," Paganini, in which he did some truly remarkable staccato work with the down stroke of the bow, and the "Zapatrado," by Sarasate. His playing was, as usual, much enjoyed. As for Mackenzie Gordon, he sang "Loch Lomond" for the third time this season at an Institute concert, and was hardly allowed to leave the stage thereafter. Probably if he would sing that selection all night the audience would stay all night, and would ask for it again at another concert.

The "Garden" formed the second part, with Gwylim Miles, baritone, and Mrs. Minnie Methot, soprano, she being the only stranger among the artists. She sang in an enthusiastic manner and with good quality of tone. There was applause after each number.

The Chaminade Ladies' Glee Club also attracted a large audience. Under the direction of Mrs. Emma Richardson Kuster it sang in perfect time, with delicate shading, accurate tone and balance of the parts. Their program was well arranged and well sung, but two little capella choruses, "Sleep, Little Baby of Mine," and "Holloa, Holloa," were most charmingly given, and repeated in the same manner. The club was assisted by Elisha S. Chapin, bass, who sang the aria from the "Queen of Sheba," and songs by Foote and Ingraham.

The Apollo Club dinner was delightfully informal, as all its dinners have been, and was much marked by good fellowship, an excellent menu, fine music, both vocal and

instrumental, and witty speeches. Among those present were "four hale and hearty fellows," called "The Snow-capped Quartet," Henry Camp, George E. Aiken, J. W. Mather and Francis Taylor. These men sang campaign songs in the Harrison-Taylor campaign, and in 1856 formed themselves into the "J. C. Fremont Campaign Glee Club." When they were announced a ringing cheer went up, mingled with calls for a song, and the famous old quartet sang several of the old-time favorites in such clear, strong voices that all hearers were surprised. Mr. Aiken was the founder of the English Glee Club, which was a favorite combination about twenty years ago, of which Messrs. Camp, Bush and Baird were the other members. Mr. Camp will be remembered as leading the music in Plymouth Church for years. The program for the dinner was quite a feature, as it bore sketches of various members of the club, the frontispiece being Dudley Buck at the organ.

Herman Spielter directed the performance of Haydn's "Creation" before a representative German audience. It was given by the German Musical Society, and the soloists were Miss Hildegard Hoffmann, soprano; Adolph Silbernagel, tenor, and Carl Bernhard, bass. Hugo Troetschel was the organist, and was assisted by a string quartet from the New York Philharmonic Orchestra. Much admiration was expressed for Miss Hoffmann's singing of "With Verdure Clad," and for the voice and enunciation of the tenor. Mr. Bernhard was especially good in concerted music. The chorus numbers about 100 voices.

The Cæcilia Ladies' Vocal Society closed its fifteenth season with an enjoyable concert on Wednesday evening at the Knapp, at which there was a large attendance of members and guests. The chorus was in fine form, and part songs in praise of spring were much in evidence. A novelty was an adaptation of Thomas Moore's "How Sweet the Answer Echo Makes," by John Hyatt Brewer, director of the society. The arrangement is clever and harmonious and contains effective bits for the various parts. The soloists were Miss Katharine Churchill, violinist; Miss Lena May Eayrs, pianist, and Gwylim Miles, baritone. Both the young women are Brooklyn girls and débutantes in the concert field, and both showed unmistakable evidences of talent, which will be developed by experience. Mr. Miles appeared before a concert audience here for the tenth time this season, and was received with the cordiality always accorded to him. He sang Irish, Scotch and Cornish ballads, a Schumann song and Tchaikowsky's "None But a Lonely Heart," with Nevin's "Rosary" and Hatton's "To Althea" for encores.

Victor Herbert played here for the only time this season on Thursday evening at the concert of the St. James Choral Society, William Armour Thayer conductor. His first number was a fantasia by Servais and his second a group of three, the "Melodie," Massenet; "La Cygne," Saint-Saëns, and his own little waltz, which was such a favorite at Manhattan Beach last summer. He put his own happy temperament into all his playing and interpreted the music with an easy command of his instrument that is in itself a charm. The other soloists were Miss Lillian Story, a singer who is just getting a local reputation and who proved a delightful surprise, in that she sang with ease, intelligence and clear enunciation; Miss Margaret Gaylord, the soprano of Plymouth Church, and G. Waring Stebbins, who has an excellent reputation here as an organist and goes to Plymouth Church next Sunday. His voice is a baritone, of good quality and evident cultivation, but for a musician who has so long been before the public he was surprisingly ill at ease, and betrayed a painful lack of "stage presence." If he wishes to give the pleasure by his singing that he does by his playing he must study to obtain a more affable deportment.

The choral society sang well enough, but require a little dynamite in their composition. The parts are not well balanced, the men's voices being lamentably weak. There are sweet, fresh voices in the women's chorus and these showed to special advantage in a chorus, "The Frost Wind Blows,"

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in a musical setting of a part of Keats' poem "The Eve of St. Agnes," by Thomas Whitney Surette. This is a rather uninteresting composition, which lasted about forty-five minutes. It is scored for orchestra and was given with piano and organ. Miss Eloise Anthony and Abram Ray Tyler did all they could possibly be expected to do with those two instruments, but the effect of the whole was thin.

There are some very good portions in the arrangement, but as a whole it is artificial and betrays a straining after an effect that is not reached. This society is in its first year, and Mr. Thayer is so progressive in his ideas that doubtless another season will see a great improvement in its work. If it could sing all things as well as it did the "Song of the Vikings," with which the program closed, it could take rank with other choral societies of this borough.

On Thursday evening also the ninth annual festival of the Choir Guild of this diocese was held at Grace Church. Thirteen choirs, numbering 350 voices, took part in the unusually interesting service, under the direction of Frank Wright, precentor. The organ was reinforced by two harps and twenty-one instruments from the Paur Symphony Orchestra. The services included a prelude, "Meditation," for orchestra, harp and piano, by Lefebvre; "Magnificat," in C major, and "Nunc Dimittis," by Henry Gardsby; anthem, "My Soul Truly Waiteth," in D flat, by Bruce Stearne; offertory, Haydn's hymn, "Glorious Things of Thee Are Spoken," and a march for orchestra, harp and organ, by Guilcaul; anthem, "Blessed Be the God and Father," in E flat, by S. S. Wesley; chorus, "The Heavens Are Telling," from "The Creation," and "Te Deum" in C, by G. C. Martin. The soloists were Harry Haaker, soprano; W. Doyle, tenor, and A. S. Robertson, bass.

The first of the Spring Song Recitals, by pupils of the public schools, was held on Thursday evening at the South Church, under the direction of Mrs. Berenice Thompson, musical director, and the fourth division of the Temple Choir, of which Prof. E. M. Bowman is director, gave an operetta in the Sunday school room of the church.

The Choral Art Society, organized early in the present season, gave an unusually interesting concert at Association Hall on Friday evening. It aims to produce mainly church music that is too difficult for the ordinary choir. The program opened with Palestrina's "Kyrie," and included the "Quando Corpus," from Rossini's "Stabat Mater," Easter music by Bach, Leising and Tschalkowsky and some lovely spring songs by Cui, Mendelssohn, Grechaninof and Damrosch. The soloists were Miss Margaret Keyes and Heinrich Meyn. A. E. B.

Andrew Schneider, baritone, has been engaged for the Temple Emanu-El, Forty-third street and Fifth avenue. His entire course of study was guided by Mme. Anna Lankow.

Miss Emily Reynolds, soprano; Miss May Buermeyer, soprano, and Andrew Schneider, baritone, pupils of Madame Lankow, sang at the last musicale of the Salmagundi Club. They all met with a flattering reception and the beautiful quality of their voices excited much admiration.

Mr. Burmeister.

THE death of Mrs. Emil Paur and the temporary return of Mr. Paur to this city as a consequence necessitated the substitution of a solo pianist for the tour of the Paur Symphony Orchestra, and Richard Burmeister was requested to accept the temporary engagement. On Thursday night Mr. Burmeister appeared at Montreal and played the Liszt "Concerto Pathétique" and the Chopin F minor, and made a splendid impression. The Montreal Gazette of April 28 in referring to the event says:

Judging from the reception tendered to Emil Paur's symphony orchestra last night at Her Majesty's, the music lovers of this city are still in a receptive mood, despite the recent engagement of the grand opera, which all agree has created an epoch to which all newcomers will be compared.

Emil Paur himself was unavoidably absent, but Mr. Burmeister, who came instead, as pianist, received such a burst of applause at the end of the piano concerto by Liszt that he was obliged to respond to a recall. His technic and temperament were put to a severe test in this number, but above the sonorous orchestration could be distinguished the appealing tones of the piano, while in the more tender passages his touch was equally true, and withal so effective that the audience was quite enraptured.

The Madrigal Singers.

THE third and last concert of the Madrigal Singers was given in Chickering Hall Tuesday afternoon of last week, when the following program was gone through, to the delight of as large an audience as this hall could hold:

- | | |
|---|----------|
| Matons, Lovely Maiden..... | Di Lasso |
| Madrigal for four voices. | |
| Oh! Earth, Thou Art Wondrously Fair..... | Dregert |
| Part song for men's voices and soprano solo. | |
| Solo for piano— | |
| Clavierstück, in E flat minor..... | Schubert |
| Moment Musical, in A flat..... | Schubert |
| The Erlking (transcribed by Richard Hoffman)..... | Schubert |
| Richard Hoffman. | |
| Trios for female voices..... | |
| With accompaniment by two horns and harp. | |
| Carl Schuetze, harp; H. Dutschke and F. La Croix, French horns. | |
| Fair Daffodils..... | Warren |
| Madrigal for five voices. | |
| Soli for piano— | |
| Spinning Song..... | Hoffman |
| Scherzo di Bravoura..... | Hoffman |
| Richard Hoffman. | |
| Five Vocal Quartets, op. 51..... | Henschel |
| With piano accompaniment. | |

The following singers took part: "Sopranos, Miss Marie Donavin, Miss Kathrin Hilke, Miss Martha Miner and Mrs. H. E. Krehbiel; contraltos, Mrs. Adele Laeis Baldwin, Mrs. Elizabeth D. Leonard, Miss Grace Preston and Miss Feilding Roselle; tenors, Charles H. Clarke, J. H. McKinley, Theodore Van Yox and E. C. Towne; Bases, John C. Dempsey, Carl E. Dufft, Charles B. Hawley and Carl Martin. Frank Taft was conductor.

This concert proved the best of the series. The program was more interesting than that of either of the preceding concerts and the work of the singers was far and away better than that done on either of those occasions. The part song for men's voices and soprano solo had to be repeated. The trio for female voices, with the accompaniment of French horns and harp, by Brahms, was a refreshing novelty.

Richard Hoffman, the veteran pianist, who is a favorite

with Chickering Hall audiences, was at his best, and by virtue of his really excellent playing won several recalls. His most fascinating number was his own "Scherzo di Bravoura," which was written about ten years ago and dedicated to Dr. Hans von Bülow. It is a spirited composition, a brilliant concert piece and was played brilliantly.

In the audience were many prominent in musical and social circles. Among others the following were present: Miss de Forest, Miss Callender, Mrs. T. H. Tower, Mrs. William P. Brush, Mrs. E. A. MacDowell, Miss Mary Carreño, Miss Marie Lehmann, Signor Juan Burtrange, Miss Virginia Porter, Miss H. Harper, Mrs. George C. Boldt, Mrs. O. Wolfe, Mrs. J. H. Heath, Mrs. Theodore Burgoyne, Mrs. C. A. Hamilton, H. S. Parker, C. B. Patch, Gardiner Weatherbee, Mrs. Joseph Alexander, Mrs. E. C. Converse, Mrs. J. M. Lander, Mr. and Mrs. Egerton, Mrs. Kenyon Cox, Mrs. A. Jacassi.

Thuel Burnham's Success.

Below are given two newspaper notices which Mr. Burnham received during his recent tour:

Thuel Burnham, the talented young pianist, appeared in piano recital at Greene's Opera House Tuesday evening and was received with enthusiasm and appreciation of the fullest and sincerest sort. He is a very young man, just barely in his twenties, and has reached his present degree of excellence without any of the influences of the Old World musical centres, which are esteemed so essential by nearly all musicians. For a part of two previous seasons he has been engaged in concert work and has thereby gained much in professional and artistic ease, as well as confidence in himself. Since his last appearance in this city a year ago he has expanded noticeably and his work bears the stamp of genius. His program Tuesday evening was very brilliant, and one which apparently taxed his strength but little. His octave passages were magnificent, and the Chopin Polonaise in A flat, over which every student and artist drips in mental anguish at some time in his career, was faultlessly rendered. Schumann's "Carnaval," op. 9, offered a variety of feeling, in which the artist spirit took delight. The Schubert Impromptu in B flat brought out the singing tone, in which Mr. Burnham's many admirers remembered that he excelled. If there was any disappointment felt it was because the program did not offer more numbers of a similar character. The Toccatini by William Mason was lovingly rendered and altogether charming. The Liszt Rhapsodie closed the program in a superb manner. Mr. Burnham was enthusiastically encored after every appearance and responded graciously several times.—Cedar Rapids Saturday Record.

A good-sized audience, composed of our representative and music-loving people, greeted Thuel Burnham last night on the occasion of his first public recital in Marshalltown, and the highest expectations were more than realized. Those who heard him last night for the first time were completely captivated and held spellbound by his brilliant performance. It is hard to comprehend how such a frail looking young man of twenty-one could accomplish so much. His style is original and forceful, his shading and conception splendid, while his technic is truly marvelous. The program was well selected and varied. The numbers that found most favor were the Schubert Impromptu, Mendelssohn's "Spinning Song," Chopin's Nocturne (G major), Waltz (C sharp minor) and Polonaise in A flat; Mason's "Silver Spring" and MacDowell's Polonaise. He played Kullak's "Octave Study" as an encore to Chopin's Polonaise, which required most brilliant technic. After the last number the audience remained seated and demanded more, to which the popular young artist gracefully responded. The Chopin numbers were exquisitely rendered, with the exception of a slight tendency to hurry a trifle too much through one or two movements. But there are so few who properly interpret Chopin or have the same conception that this small fault, if it could be called such, is easily condoned, and on the whole the program was the most varied and well selected and the recital itself the finest ever given in Marshalltown. Mr. Burnham has the true artist's temperament, and will no doubt achieve a high place among the great pianists, and he was doubtless gratified at his enthusiastic reception.—Marshalltown Daily Times-Republican.

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MRS. GREENVILLE SNELLING, SOPRANO
MISS REBECCA WILDER HOLMES, VIOLINIST
MR. WILLIS E. BACHELLER, TENOR
MRS. MARSHALL PEASE, CONTRALTO
MRS. ELIZABETH LEONARD, CONTRALTO
MRS. NINA SCHILLING, SOPRANO
MR. RONALD PAUL, TENOR

Boston Music Notes.

BOSTON, April 26, 1899

VAN VEACHTON ROGERS has been away on a spring tour since April 10 and will not return to the city until the middle of May. He has appeared in Newburyport, Providence, Springfield, Hartford, New Britain, Holyoke, Williamsport, Harrisburg, Roanoke, Lynchburg, Richmond, Spartanburg, Knoxville and Columbus. Everywhere he has met with flattering success, his appearance as a soloist always being the signal for warm applause from the audience. Mr. Rogers' skill as a harpist is so well known and he has made so many friends on recent tours that a welcome awaits him in all the principal cities of the country. The present tour will include Indianapolis, Cincinnati, Chattanooga, Nashville, Birmingham, Louisville and Ann Arbor.

The Faelten Pianoforte School will give a recital in Steinert Hall on the evening of May 6. Mr. Faelten will accompany Miss Lucy Drake in the Mozart Concerto and Miss Ethel A. Stone in the Weber Concerto.

There has been such a general expression of appreciation of the two Bach evenings given this season in the Second Church, Copley square, that H. G. Tucker has decided to give two more next season. Among the works to be given are the cantatas "A Stronghold Sure," which is founded upon the well-known Lutheran chorale, "God So Loved the World," and the "Missa Brevis," of which two choruses were given at the first concert, will be given complete for the first time. Mr. Tucker also intends to devote an evening to a performance of Passion Music, and both concerts will be given under conditions vastly more favorable than those which exist at the Second Church.

The second public service of the American Guild of Organists was held at the Shawmut Church last evening. The organists taking part were E. E. Truette, who played the prelude; A. W. Swan the postlude, and H. M. Dunham, who is organist and choirmaster of the church, played the rest of the service. The guild is composed of organists who have attained a high standard of proficiency, and are admitted after passing a rigid examination. The playing last night showed that the performers were surely masters of the organ. The choir of the church was assisted by Miss Gretchen Schofield, soprano; Miss Annie Parker, alto; W. S. Hawkins, tenor, and C. Demont, bass.

The last recital in the musical series for the season at Bradford Academy, under the direction of Prof. S. M. Downs, is in the form of a music lecture by Frederick W. Bancroft, who took for his subject "Scotch Songs and Singers" and "Irish Songs and Song Writers."

A Swedish musical festival is to be held in Worcester in June. There will be a chorus of 300 Swedish singers from the Eastern part of the United States and an orchestra of thirty-eight or forty pieces. Mrs. Ohstrom-Renard will be one of the soprano soloists and Mrs. Lillian Hanson Gray another. Mr. Bergstrom, tenor, of New York, will also sing. Negotiations are now being made to secure the violinist Miss Martina Johnson, who has only recently come to this country. Charles F. Hanson is writing several pieces for the festival.

Miss May Belle G. Dadmun gave a concert in the Dorchester Woman's Club house Wednesday evening, entertaining 200 of her friends. She was assisted by Miss Edith L. Poole, contralto; Fred Butler, bass; Carl Behr, cello and zither; Henri Leon Berger, bass; George B. Stevens, piano; Miss Marion C. Whiton, accompanist.

Edward B. Hill announces a piano recital for Thursday afternoon in Steinert Hall, assisted by Miss Anna Miller Wood, contralto.

Mrs. Marian Titus will assist Miss Amelia Wurmb at the recital she is to give Thursday at the residence of the Misses Houghton, 1000 Massachusetts avenue, Cambridge.

Heinrich Schuecker, harpist, was the soloist at the subscription concert in the Riverdale Casino, Brookline, Tuesday evening.

Mrs. Clara Swasey Woodbury gave a musical at her home in Beverly Tuesday evening. Mrs. Alice Bates Rice assisted.

There was a large audience at the annual public recital given by the piano pupils of Miss Minnie E. Little in Association Hall. Those taking part were Miss Isabelle Rankin, Miss Clara Keiffer, Miss Gertrude H. Bugbee, Ruben Gryzmish, Miss Agnes Morrison, Miss Willa Spencer, Miss Carrie C. Kelley, Miss Marion Gould, Miss Elsa Heindl, Miss Gertrude A. Morris and Miss Ina Ford. Miss Eva T. Kellough, a pupil of Miss Minnie Little, sang with charming grace a group of songs, one being of Miss Little's composition.

There were two interesting concerts at the Boston Art Club last week. The artists at the first concert were Mrs. J. E. Tippert, soprano; Daniel Kuntz, violinist, and H. Heberlein, cellist. The Harvard Glee, Banjo and Mandolin Clubs appeared at the second one.

Dr. J. Albert Jeffery gave a recital in the Faculty course at the New England Conservatory of Music, Wednesday evening. He was assisted by Miss Pauline Woltmann, Emil Mahr, Alexander Blaess and J. Wallace Goodrich.

There were a large number of guests at the Chromatic Club's evening of music at Chipman Hall, Tremont Temple, on Friday evening. The program included Liza Lehmann's musical setting of "In a Persian Garden." The singers of this work were Mrs. Alice May Bates-Rice, soprano; Mrs. Jennette Noyes Rice, contralto; George J. Parker, tenor, and Dr. George B. Rice, bass. Following this the first movement from a sonata by Schytte and selections from Bach's sonatas were played, and also a "Serenade," by Hopkirk; "Vogel als Prophet," Schumann, and an Etude in G flat, by Chopin. Mme. Helen Hopkirk, pianist, and Felix Winternitz, violinist, were the assisting soloists.

Mr. Homer Norris will give his lecture, "The Evolution of the Art of Music," before Miss Chamberlayne's school on Commonwealth avenue on Thursday, May 4, at 4 P. M. He will be assisted by Miss Laura Eaton, soprano, who will sing selections illustrating the development of the art of music from Bach, Mozart, Beethoven, Brahms, Wagner, Tschaiowsky and Richard Strauss. Charles Ridgway, pianist, will play selections from the works of the musicians discussed.

Myron W. Whitney, Jr., who is singing in the South and West, is making a marked success everywhere. That his father is well remembered may be seen from the accompanying press notices:

Myron W. Whitney, Jr., like his father, has a voluminous, pure and sympathetic voice and the intelligence, refinement and purity of his singing are no less suggestive of his noble heritage than of the brilliant career at his command. Seldom has the "The Lord Is a Man of War" been so ably and effectively given as by the two Whitneys, and the performance of it will long be remembered as one of the most interesting events in oratorio that have been known in either this city or elsewhere.—Home Journal.

Myron W. Whitney, Jr., was received with great heartiness. His voice is strikingly like his father's in quality and color, and the resemblance was instantly recognized by his hearers. He was applauded very enthusiastically for his singing of the recitative, "He Measured the Waters," and for the succeeding air, "He Layeth the Beams."—Boston Herald.

Mr. Whitney has a powerful voice, which will place him side by side with his father, who in his day was one of the greatest oratorio singers in America.—Baltimore Herald.

The Zellman-Funk Concert.

Joseph B. Zellman, the basso, and Mrs. Selma J. Funk, the harp player, gave a concert the evening of April 25 in the German Club rooms, Stapleton, S. I. Those who assisted were Edward Mollenhauer, violinist; W. F. T. Mollenhauer, violinist; Miss Bertha E. Frobisher, contralto; Miss Helen Robinson, pianist, and Miss Rose Kornicker, accompanist. The audience was very large and enjoyed keenly the admirable program presented.

Ann Arbor May Festival.

THE programs for the sixth annual May festival at Ann Arbor are as follows:

THURSDAY, MAY 11, 8 P. M.

Overture to Die Meistersinger.....Wagner
Hymn to St. Cecilia.....Gounod
Aria, Farewell, Ye Hills, from Joan of Arc.....Tschaiowsky
Miss Anderson.
Aria, Vision Fugitive, from Herodiade.....Massenet
Signor Campanari.
Requiem.....Brahms
Poco Andante.
Moderato, in modo di Marcia.
The Choral Union.
Two Movements from the Suite d'Orchestre.....Moszkowski
Theme and Variations.
Perpetual Motion.
Prologue to Pagliacci.....Leoncavallo
Signor Campanari.
Motett, Gallia.....Gounod
Miss Anderson, the Choral Union, orchestra and organ.

FRIDAY, MAY 12, 3 P. M.

Overture, Faust.....Wagner
Aria, Cielo e Mare, from La Gioconda.....Ponchielli
Mr. Shirley.
Fantaisie, Romeo and Juliet.....Svendsen
Hungarian Fantaisie.....Liszt
Miss Von Grave.
Aria, Pleurez mes Yeux, from Le Cid.....Massenet
Miss Anderson.
Symphony No. 3, Im Walde.....Raff

8 P. M.

Overture, Benvenuto Cellini.....Berlioz
Flitterwochen.....Styk
String orchestra, flutes, bells and harp.
Aria, Casta Diva, from Norma.....Bellini
Madame Sembrich.
Stabat Mater.....Verdi
The Choral Union.
Aria, Ella giammai m'amo, from Don Carlos.....Verdi
Mr. Whitney.

Songs (to be announced)—
Madame Sembrich.
Prelude to third act of Herodiade.....Massenet
Introduction to third act of Lohengrin.....Wagner
Waltz, Voce di Primavera.....Strauss
Madame Sembrich.

SATURDAY, MAY 13, 2:30 P. M.

Overture, Hansel and Gretel.....Humperdinck
Ronde d'Amour.....Westerhout
Villanelle.....Dell'Acqua
Miss Lohbiller.
Three movements from the Rustic Wedding Symphony.....Goldmark
Ballet Music from Coppelia.....Delibes
Valse à la Poupée. Cardas.
Aria, O Don Fatale, from Don Carlos.....Verdi
Miss Towle.
Liebesgeflüster.....Steck
String orchestra.
Overture, Robespierre (The Last Day of Terror).....Litolff

7:30 P. M.

"SAMSON AND DELILAH."
Opera in three acts by Camille Saint-Saëns.

CAST.

Delilah.....Mrs. Josephine Jacoby
Samson.....George Hamlin
The High Priest of Dagon.....Gwylm Miles
Abimelech, Satrap of Gaza.....Myron W. Whitney, Jr.
An Old Hebrew.....
Philistine Messenger.....
The Choral Union.
Hermann A. Zeitz, conductor.

The Euterpean Club and Allentown Oratorio Society, chorus of 200, assisted by Marie Kunkel Zimmerman, soprano; Mary Louise Clary, contralto; J. Henry McKinley, tenor; Dr. Carl Dufft, basso, and a metropolitan orchestra will give Verdi's "Manzoni Requiem," in Allentown, Pa., Tuesday, May 23. The club will be under the personal direction of C. A. Marks. During the past few years the above society have successfully rendered "Elijah," "The Messiah," "The Creation," "St. Paul" and "The Crusaders."

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G. A. BYRNE, AND THE EXTRAVAGANZAS OF DAVID HENDERSON AND E. E. RICE.

The American Guild of Organists.

THE ninth public service of the American Guild of Organists took place in South Church, corner of Madison avenue and Twenty-sixth street, last Wednesday evening. The attendance was so large that every seat in the building was occupied, and many persons stood in the rear aisles and vestibules during the exercises. The members of the Guild, robed in silken gowns, were massed in the central part of the auditorium. The order of exercises was:

Processional hymn, Far O'er Yon Horizon.....Gadsby
Voluntary, from Sonata, D minor.....Merkel
Allegro risoluto. Andante.
(Played by Walter Heaton.)

Sentences.
Magnificat (Service in E flat).....West
Lesson from Holy Scripture.
Ascription.....Mendelssohn
A Declaration of the Religious Principles of the American
Guild of Organists.
Read by the chaplain and members of the guild standing.
The Nicene Creed.

By entire congregation.
A Prayer for the Guild of Organists.
Anthem.....Martin
Address by the Rev. Edward B. Coe, D. D., LL. D.
The Offertory, Messiah.....Händel
At the Presentation, the Old Hundredth.
Congregational hymn, Jerusalem the Golden.....Ewing
A Collect for Aid Against Perils.
Response.
Voluntary, A Mighty Fortress Is Our God.....Schellenberg
Recessional.....Smart
Service, Quartet and chorus, choir of the South Church
(forty-six voices).
Closing Voluntary.
Played by William Edward Mulligan.

The choir of the church was augmented for the occasion and there were two quartets, as follows: Mrs. Gerrit Smith and Miss Minnie Walsh, sopranos; Miss Marguerite Hall and Miss Ida F. Winslow, contraltos; F. W. Jameson and Thomas N. Street, tenors; Heinrich Meyn and Sherwood Hamilton, baritones. The musical part of the services was under the direction of Gerrit Smith, organist of South Church and honorary president of the Guild. The services were impressive and beautiful.

Season Over.

Elliott Schenck is preparing to leave town for the summer, having just finished a very successful lecture season. The following cities and dates speak for themselves: November 11, 18 and 25, Tuxedo; December 8 and 13, Trenton; December 14, Philadelphia; December 19, Trenton; December 21 and 28, Philadelphia; December 29, Boston; December 30, Providence; January 4, Philadelphia, A. M., New York College of Music, P. M.; January 6, Providence; January 7, Boston; January 9, New York; January 11, Philadelphia, A. M., Baltimore, P. M.; January 12, Boston; January 13, New York; January 14, Providence; January 16, Baltimore; January 17, Washington; January 18, New York (A. M.), Philadelphia (P. M.), Boston; January 20, Providence; January 21, Washington; January 23, Washington (A. M.), Baltimore (P. M.); January 24, Washington (A. M.), Baltimore (P. M.); January 25 and 28, February 1 and 4, New York; February 21 and 22, Albany; February 23, Troy; February 24, Albany; February 25, Troy; February 28, Schenectady (A. M.), Troy (P. M.); March 1 and 2, Schenectady; March 11, 12 and 14, New York; March 15 and 16, Utica; March 17, Rochester (A. M.), Utica (P. M.); March 18 and 22, Rochester; April 3, Buffalo (A. M.), Erie (P. M.); April 4, Buffalo (A. M.), Erie (P. M.); April 6, Buffalo (A. M.), Erie (P. M.).

The Troy tenor, Ben Franklin, sang the solos at the Calvary Church's thirty-fourth special musical service last Thursday evening. The works given were Brahms' "Song of Destiny" and Mendelssohn's "Hymn of Praise," and in these Mr. Franklin made a distinct hit. Clement R. Gale is organist and choirmaster.

C. B. Hawley Recital.

ASSISTED by 34 singers from the Musical Art Society and Mendelssohn Glee Club, Charles B. Hawley last Thursday evening gave a recital of his own compositions, at Mendelssohn Hall, which quite crowded that handsome place, and was in convincing degree a testimonial of the appreciation in which he is held. The program ran the gamut from the solo to duets, trios, men's and women's choruses, to the mixed chorus, and was skillfully constructed.

Fourteen men won applause for the two-part songs which opened the program, the tenors especially doing well. Mr. Hawley himself received a most affectionate



C. B. HAWLEY.

greeting on his appearance, and sang "The Sweetest Flower" and "Bedouin Love Song," accompanying himself at the piano, with a sonorous, if somewhat colorless, bass voice.

The part songs for women's voices (seventeen), sung a capella, was a charming ensemble, the first sopranos reaching the high B flat at the close clear and true. Miss Preston's expressive voice and features, in her A-B-C, with her artistic handling of the organ, brought her a round of applause. The Scotch swing in "For Love of Thee," the low G in "An Echo," and her high F in "O Haste Thee," all contributed to the success of this artist-pupil of Marie Seymour Bissell. The celebrated "Morgue Quartet" sang with a perfection of voice, balance and artistic unity altogether delightful, and Miss Crane's three solos brought forth enthusiastic encomiums. Her voice has grown fuller and of more depth within a year, and if she will but open her mouth more, enunciate more distinctly and give greater play to her facial expression she will augment her already enjoyable singing to a large degree.

The "Sanctus," sung a capella, was nobly impressive, the four parts in the men's and women's separate choruses being of nice balance. Mr. Pollock has a particularly strong and flexible tenor voice, and was an undeniable success. One of the gems was the "Sweet and Low" quartet, followed by Miss Marguerite Hall, whose intelligent handling of a naturally beautiful organ, united with warm musical temperament, created the most cordial kind of an encore. It is late in the day and altogether unnecessary to sing Miss Hall's praises.

Mr. Dutton sang with spontaneity and finish, and a charming women's chorus was the double number, a "Lullaby" and "Song of Seasons."

Robert Hosea is without doubt a coming singer; he has artistic poise, fine voice and manly appearance. "Kate" and "O, My Love," part songs for mixed chorus,

closed the very unique and equally enjoyable concert. The program:

The Clover Blossoms.
Nature's Lullaby.
Part songs for men's voices.
The Sweetest Flower that Blows.
Bedouin Love Song.

Mr. Hawley.
Margareta.
Spring Song.

Part songs for female voices.
For Love of Thee.
An Echo (Manuscript).
O Haste Thee, Sweet.
Miss Preston.

Bugle Song.
The Mendelssohn Quartet Club.
H. B. Distelhurst, James A. Metcalf, Charles Herbert Clarke
and C. B. Hawley.

Were I a Star.
A Rose Fable (MS.).
Spring's Awakening.

Miss Crane.
Trisagion and Sanctus.
Chorus for mixed voices.
I Only Can Love Thee.
Awake to Love.

Mr. Pollock.
Sweet and Low.
Miss Bissell, Miss Peck, Mrs. Hardenbergh and Mrs. Hills.
When Love Is Gone.
The Nightingale and the Rose.
Where Love Doth Build His Nest.
Miss Hall.

Sleep, Sleep.
The Song that My Heart's a-Singing.
Mr. Dutton.

Lullaby.
A Song of Seasons.
Part songs for female voices.
Good Night.

I Long for You.
Two Eyes of Brown.
Mr. Hosea.
Kate.
O, My Love's Like a Red, Red Rose.
Part songs for mixed voices.



Dallas, Tex.

Three concerts that have just taken place in Dallas, Tex., are one by the Crisswell Military Band, under the direction of H. B. Crisswell, at the Dallas Opera House, on April 25, when the band was assisted by Helen Birdella Bell, soprano; Louella A. Book, contralto; Frank W. Loomis, tenor; James M. Cole, basso; Clara Louie Cole, violinist; A. A. Nilson, clarinetist; Tom Burns, cornetist; Adolph Frick, cornetist; Elizabeth Crawford, accompanist.

On April 27 there was a recital by the Dallas Quartet Club, assisted by Miss Ellen Bright, soprano, and Miss Edna Rainey, pianist, at Phoenix Hall, and on May 2 a concert at Will A. Watkin Music Company's warerooms by Herr Fritz Schmitz, violinist, and Mrs. Estelle Roy-Schmitz, pianist, assisted by Mrs. Edwin S. Jackson, soprano.

Florence T. De Vere Bolsé, the charming young soprano (a Nora Maynard Green pupil), sang Denza's "May Morning" and a brace of other songs at the Harriet Webb dramatic recital, Carnegie Lyceum, last week, and made a great hit. Violinist Shelley also carried off honors in his Cradle Song, by Rosen, and in the impetuous Hungarian excerpt, by Tschetschulin.

HUGO HEINZ

Concert Baritone.

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Music in Milwaukee.

817 NEWHALL STREET, March 24, 1899.

MUSICAL matters here have been scarce, as Bill Nye says, this last season. The absence of the Thomas orchestral concerts was in itself a great deprivation.

* * *

St. John's Cathedral choir gave a concert in February under the direction of Mr. Balz. The chorus numbers seventy voices, and its excellent work was made more interesting by the delightful singing of Miss Clarke and the organ solos of Mr. Middelschulte. Selections by Rheinberger, Niedermeyer, Nietske, Gaul, Mendelssohn, Gounod, Bach, Schumann, Dubois, Spohr, Saint-Saëns and Costa were given.

* * *

Professor Bach continues to give his ever popular concerts at the West Side Turne Hall. Probably a strict adherence to a high class of music would not be "popular," consequently Professor Bach ingeniously constructs programs which combine both extremes of music, popular and classical. A benefit concert for Professor Bach was given on March 5, when these selections, among others, were given: Overture, "Jubilee," by Christ. Bach; a concerto for piano, with orchestral accompaniment, op. 72, first performance, by Carl Reinecke, played by Mrs. Norman Hoffman; overture, "The Flying Dutchman," conducted by Arthur Weld; three Wagner numbers and a violoncello solo by Hugo Bach. Isn't it almost time for Milwaukeeans to endow this orchestra, which has administered to the populace for the past forty years?

* * *

A call on Professor Boeppeler gives us some very good news from this skillful leader of one of our most prosperous and popular societies, the A Capella Choir. In the next concert in May a great work is to be given, with the New York Ladies' Trio and Miss Carlsmith, the eminent contralto, as soloist. Mr. Boeppeler has over eighty private pupils on the piano and violin. He has the backing of the large and wealthy Lutheran contingent in Milwaukee, which assures his continued success. On May 11 Sauer will appear with the society.

* * *

Upon Mr. Liebling's last appearance here he gave a program, made up exclusively of Schumann and Chopin compositions.

On the Friday evening preceding the concert Mr. Liebling gave a lecture explaining the program that was to be given Saturday. The audience consisted of the musical department of the college and many society people, from all portions of the city, who were enthusiastic in expressing their appreciation of the lecture in the informal chat which followed. Mr. Dodge, who assisted Mr. Liebling at the ensuing concert, is so well known that it is unnecessary to describe the pure, crisp, clear cut style of his bright and sparkling playing; his legato is exquisite. There is something in the playing of Emil Liebling that at once proclaims the master. His personality, intellectual superiority, eloquent expression of every shade of the meaning of the composer make him the master of every musical situation. He holds his audiences well in hand.

* * *

The Arion concert on Monday, March 6, was an event that will be long remembered in our musical life. We have but to write the name, "Carreño," to tell the whole story. The last time I heard this great artist was in the eighties. She was well nigh perfect then, but time has made her art even more so. At this late day when Carreño is beloved all over the world, what need is there for anyone to criticize her playing, save when she introduces some new

composition. Some artists use their intellect to perfect their work. Others depend upon technic, in its polished refinement. Teresa Carreño does both, but adds a tremendous spirit, which guides and dominates all her art. She is one of the greatest of artists.

Charles W. Clark was the baritone soloist. His voice is rich and round, his tone production and breath control faultless. His selections were all encored. The Arion Society contributed a number of selections, which were pleasing to a degree. When there is a Carreño on the stage, there does not remain much chance for a chorus, for she is too great not to cast others appearing with her into the shade. The Brahms numbers were well sung. Mr. Weld as director, Mr. Dodge as accompanist, and Mr. Williamson as organist acquitted themselves creditably as usual.

Outside of the above events nothing of great importance has taken place. Our new music hall will be described in my next letter.

FANNY GRANT.

Becker Lecture-Musicales.

There will be but one more lecture musicale in Gustav L. Becker's series for this season. The next to the last was given on Saturday morning at 70 West Ninety-fifth street, the subject being, in answer to request: "Dance Forms in Musical Art." The lecture gave the main points of the series on this subject given at Mr. Becker's home two years ago, and the illustrations, which were given by Mr. Becker's pupils, were not given in a set program form, but as the talk required from time to time.

The numbers were: Minuet in old style, Mozart; minuet in later style, Haydn; gavotte, Ambroise Thomas; brief illustrations of sarabande, bourrée, gigue, &c.; characterstuck, in waltz time, Bargiel; waltzes for two pianos, op. 39, Brahms; march from "Tannhäuser"; polka, Urbach; mazurka, Chopin; tarantelle, Leschetizky; bolero, Moszkowski (four hands).

The assisting artist was Miss Georgiana A. Burnhans, contralto of the Fifth Avenue Presbyterian Church, and a pupil of Madame Ogden Crane. She sang "Sunset Dreams," a waltz song, with such success as obliged her to add "What Pity Is Akin To," by Gottschalk. Of Mr. Becker's pupils Miss Sara Leyburn, of New Berne, N. C.; Mrs. Frederic Bennett, of Jersey City, and Miss May Beach, of Morristown, N. J., deserve special mention for their playing in this musicale. All three are themselves successful teachers. The musicale was followed, as usual, by an informal reception.

Earl Gulick sang at a Jersey City concert last week, and that this promising Powers pupil made a hit is below evident: "Master Gulick is the possessor of an exquisitely modulated voice, and in the 'Japanese Lullaby' was very successful; admiring comments on the excellence of his expression were freely made. His rendering of the Mascagni 'Ave Maria' was perfect, and the pleasure evinced by the audience was marked. He also sang 'Four-leaf Clover,' a pretty ballad by Brownell, in such a manner as to evoke hearty applause."—Evening Journal.

The Lebanon (Ohio) Shakespeare Club gave a "book reception" at the residence of Mr. and Mrs. C. D. Wallace on Jefferson avenue, which was a brilliant success. The program opened with a vocal duet by Mrs. Demuth and Mr. Lumm, after which some scenes from "Romeo and Juliet" were given, the evening closing with an informal musical program, in which Fred J. Demuth, Mrs. Farrar, Miss Gelason, Mr. Barrows, Prof. Glenn Drake, Miss Walkinshaw, Miss Demuth, Mrs. Day and Mrs. Buckley took part.

J. D. A. Tripp and Miss Miller at Knabe Hall.

AN unusually interesting concert took place at Knabe Hall on Friday evening, April 28, when J. D. A. Tripp was introduced to the New York public as a concert pianist of conspicuous attainments. Mr. Tripp was assisted by Miss Edith J. Miller, contralto, and Isidore Luckstone, quite the best accompanist in New York.

Mr. Tripp played a difficult program with a facility which compared favorably with that of the more celebrated pianists. His octave, chord and arpeggio playing is remarkable in breadth, strength, clarity and authority. The trills are clear and crystalline, while the runs are highly polished. As an interpreter Mr. Tripp excels save for a certain mechanical effect which appears at times.

Miss Miller, a pupil of Mr. Luckstone, sang her portion of the program charmingly. Her voice is a rich contralto, even throughout its entire range. Miss Miller sings with temperament and discretion. Doubtless, if she continues in the future as she has in the past, she will be an unusual pride to her teacher and to our public. Mr. Luckstone was at the piano:

This was the program:

Pastorale	Scarlatti
Toccata and Fugue in D minor.....	Bach-Tausig
Andante Favori in F.....	Beethoven
Songs—	
Stille Thranen.....	Schumann
Im Herbst.....	Franz
The Little Dustman.....	Brahms
Miss Edith J. Miller.	
March Funèbre.....	Chopin
Berceuse	Chopin
Liebestraum No. 3.....	Liszt
Intermezzo	Leschetizky
Theme and Variations.....	Paganini-Brahms
Songs—	
How Do I Love Thee?.....	Maude Valerie White
Spring	Tosti
Miss Miller.	
Encore, Silver King.....	Chaminade
La Campanella.....	Paganini-Liszt

Annual Meeting of the Clef Club.

The annual meeting of the Clef Club, of New York, was held Tuesday evening of last week, when the following gentlemen were elected to office for the ensuing year: Carl G. Schmidt, president; Edward W. Berge, first vice-president; Walter Henry Hall, second vice-president; Frank N. Tubbs, secretary; Fred A. Fowler, treasurer, and E. M. Young and John Tagg on the executive committee.

At this meeting, after dinner, the club listened to efforts at fiction on the part of some of its own members. The subject of the evening was "Tales, Comic and Gruesome." Carl G. Schmidt read a comic "Experience in the Blizzard" and a gruesome "Tale of the Sea." George T. Campbell made a most beautiful sketch on "Things Seen and Heard." Orlando J. Hackett recited in excellent style three of James Whitcomb Riley's poems.

The Clef Club is in flourishing condition and added four prominent musicians to its membership at this meeting.

The Church of the Divine Paternity, Seventy-sixth street and Central Park West, is fortunate in the securing of Miss Harris as the new soprano. THE MUSICAL COURIER has so often and so enthusiastically praised this charming young singer that her name is tolerably familiar. She sang a trial service recently, and was at once offered the position; her solo was, "I Know That My Redeemer Liveth." Miss Harris' vocal education is that of Emma Thursby.

A correction in a statement recently made concerning Miss M. L. Warner, of Bridgeport, E. Presson Miller's pupil, is to the effect that she is contralto of the North Congregational Church, and not of St. John's. Miss Warner was formerly at the latter place.

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THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 999.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, MAY 3, 1899.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31 Treppe C III.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

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Single copies for sale at Brentano's, 37 Avenue de l'Opera; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées.

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BROOKLYN OFFICE of *The Musical Courier* is at 128 State Street.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the lists constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4 a year as long as they continue. To all new subscribers the cost will be \$5 a year.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
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MIRRORS for piano backs is the latest fashionable fad. The effect is said to be quite decorative.

THERE is absolutely not a word of truth in the cabled report that Paul Kalisch would sing the tenor part in Beethoven's oratorio, "The Mount of Olives."

A SNAKE that plays the piano is a new sensation for the readers of the yellow journals. We have heard of pianists who saw snakes, but never of piano playing reptiles.

THE coldness of the daily press toward Lilli Lehmann after her last appearance here proves that we may get too much of a good thing, and Lilli was "a good thing" ten years ago. Not now.

THE *Herald* last Sunday published some snapshot views of "the song birds" as they embarked for Europe week before last. With all due deference to the skillful camera that caught the views, the men and women of the Grau Company are about as sorry a looking "gang" as ever posed.

LILLI LEHMANN has announced her intention of singing next fall to the pupils of a school out in New Brunswick. Her conditions are that the girls stop decorating their hats with bird plumage. Now the Madame Kalisch has foresworn "mortal pelf," one wonders if she will sing next season for Mr. Grau without a salary? If she does we may expect a contract repudiating feathers at the box office which will be signed by every woman entering the house. Lehmann Bird Recitals will become the rage. Vegetable parties, straw rides, hen feasts will be mixed up with Schubert, Schumann and Franz. Thus doth culture hum in the New World.

A N insidious but the none less pernicious "boom" is being worked in certain morning and afternoon papers in behalf of Frank Damrosch. While this gentleman is a better choral conductor than his brother, Walter, of Pennsylvania, he none the less is a musical mediocrity. He is, so some writers in the newspapers aver, deserving of great credit because he conducts a chorus somewhere down on the Bowery. Mr. Damrosch is well paid for his work. Let a Damrosch alone on that score. He is doing his duty, nothing more. The sympathy "racket" is played out in this city. Frank Damrosch is a laborious conductor, and he can never be foisted by his friends into a position of importance here—not as long as THE MUSICAL COURIER is able to enter a protest.

FROM the *London Chronicle* we clip the following. Violinists should paste it in their hats. Here it is:

A new form—or it is a revival?—of the "old fiddle" swindle is reported from Vienna. Some days ago a young fellow carrying a fiddle under his arm entered a ham and beef shop. Having made his purchase, he discovered he had not enough money to pay for it; so he begged the tradesman to take his fiddle, which he was going to have repaired, as security while he went home and fetched the balance. He had scarcely left the shop when a well-dressed gentleman stepped in to make a purchase, and cast his eye on the violin. After a few minutes' inspection, he exclaimed: "This is a fine instrument, by one of the old masters; I'll give you 150 florins for it." The shopkeeper explained that he could not sell it without consulting the owner, and so the connoisseur went off leaving 5 florins to secure the refusal of the treasure. Presently the original customer came back, and being informed of the offer, agreed to a deal, provided he had 80 florins down. The sum was at once paid by the innocent middleman. Needless to say, he has never seen the virtuoso again, and the value of the fiddle turns out to be 5 shillings.

NOT carbuncles, not Mazet and his phantom committee, impelled Richard Rex to sail across the salty seas. The King of Greater New York dislikes musical crokers. He admires a mellifluous delivery, and his favorite melody is that touching and antique tune, "Wie Bist du, meine Engel." Chicago papers please copy.

M. R. GUSTAV HINRICHS will have the selection of the orchestra for next season at the opera. So a much needed improvement may be looked for in that neglected department. While Franz Schalk has not signed for next season, he informed his friends here that he will in all probability return.

EMMA CALVE has ordered her tomb of the sculptor Denys Puech. It represents Calvé, so says the *Herald*, "as Ophelia, drawn toward the void by phantom voices." These probably are the siren tones of leather-lunged Maurice Grau coaxing Emma to visit America next season at \$2,000 a cough. It—not Emma, but the tomb—is to be exhibited at the Exposition of 1900. We don't believe it. Sara Bernhardt slept in her coffin. *Reclame!* Emma Calvé seeks to imitate her. This will never do. M. Peuch—what a seasick name!—should be warned in advance.

THE *Times'* Saturday literary supplement has much to say, from time to time, on the subject of musical novels. Lists have been given, and the inevitable "Charles Auchester" and "The First Violin" duly praised. But we have seen no reference so far to George Sand's "Consuelo," a clever novel, dealing with musical types, nor are Anna Brewster's two charming books, "Compensation" and "St. Martin's Summer," referred to. The two last are out of print. It might prove profitable for Messrs. Scribner's Sons to reprint Miss Brewster's two stories. They are full of good things, and the fine arts are handled with a precise and cultivated touch. They are certainly better than the mush that is mixed into most musical novels.

BOTH the *Nation* and the *Evening Post* print a protest against the indiscriminate use of the word "Herr" applied to Hungarians, Poles, Bohemians, as well as Germans. "Mr." in Hungarian is "Ur," in Polish "Pan." Ten years ago THE MUSICAL COURIER began a crusade against the "Herr," "Signor," "Monsieur," *et cetera*. For some time we christened everyone plain Mr. and Mrs., from Pachmann to Patti, and this, too, despite the great trouble it entailed. During the past five years we have relapsed from the rule, but may enforce it again. It is manifestly absurd in an English speaking country to cause confusion with a jumbling of foreign prefixes. And if "Herr" why not "Pan," "Ur," "Gospadin" and the rest. Foreigners never address our men and women as Mr. and Mrs. Why, then, should we perpetuate such silliness?

THE Springfield *Republican*, mindful of our remarks several weeks ago, prints the following: "The all-devouring department store seems to be in a fair way to gobble up music. The piano trade has been much exercised over the enterprise of Mr. Wanamaker in securing the agency of a number of pianos, and a department store in New York offers daily concerts by professional artists of reputation, so that good piano, violin, or 'cello playing may be heard at any time. When the grand opera octopus has effectually disposed of the concert business we

No. 999

AND

The Third Section
NATIONAL EDITION.

may see such notices from the dry goods stores as this: This week only; Paderewski in rear basement; 8 A. M. to 6 P. M.; come early and avoid the rush; stylish taffeta silk-trimmed dress skirts, \$6.47."

Why not? To listen to the F minor Concerto of Chopin while purchasing a silk polonaise, cut bias, would be the acme of happiness for some girls.

FROM the San Francisco *Examiner* we learn that Moriz Rosenthal has invented and manufactured a miniature anti-climatic piano. This instrument is said to stand the test of the most various climates. Heat, cold, damp or dryness it is proof against. It is thus described:

The length of this freak instrument is 5 feet, its width 3 feet. Beautifully polished rosewood, sent all the way from California to the Atlantic Coast, will incase its mechanism. Its sounding board was brought by Mr. Rosenthal from Germany. All of the 7,000 pieces used in its construction were handled by the musician himself during the many months that the piano has been building in an Eastern factory. Mr. Rosenthal has spent from two to five hours daily at his task.

The strings and the felt on the hammers have been objects of medical solicitude. Full, rich, resonant and lasting is the tone, and the volume of sound undiminished by its small size.

From here it will go to Australia. It will tour England, Germany, France, Italy. It will travel by train and ox team and possibly camel back—for its owner purposes taking it to Africa and all kinds of out of the way places.

A traveling overcoat of metal, lined with a layer of felt and one of chamois, flat on the bottom, rounded on top and hermetically sealed, is provided for this medicated music box.

THE *Cornhill Magazine* discourses of music and matrimony. Most musicians marry. So do most men. Beethoven did not, and regretted it all his life. Bach did, and did not regret it. Here is what the *Cornhill* says:

Luther declared that it was no more possible to do without a wife than to do without eating and drinking; but there have been a good many unmarried musicians for all that. Still, they have for the most part given assent to the theory so far as to make some effort toward attaining the blissful state. It is usual to represent Handel as a cold hearted misogynist, because he was a bachelor. But Handel was certainly more than once engaged to be married. First it was to an Italian lady with whom he fell in love while a young man in Venice. Afterward he would almost certainly have married an English lady but for the rude way in which the mother interposed; and finally he was engaged to a lady of large property, who insisted as a condition of the union that he should give up the practice of his art, which Handel would as soon have thought of doing as of going without his dinner. It is indeed curious to note how frequently the musicians have escaped matrimony owing to the absurdly mean view taken of their profession by prospective fathers-in-law. Bellini practically died of a broken heart because the father of his innamorata, a Neapolitan judge, declined his suit on account of his social position. Beethoven, again, certainly had desires toward matrimony. "O, God!" he exclaims, "let me at last find her who is destined to be mine, and who shall strengthen me in virtue." But Beethoven had none of the arts and graces of the lover, and to the end he remained wedded only to his art—which was perhaps just as well both for the art and the woman.

Gluck, the founder of the modern opera, had also to contend with the Philistine father, in this case a rich banker and merchant, who had no very high opinion of the financial resources of musicians. Fortunately for Gluck, however, the banker died while the composer's love was still fresh, and consequently there was a Madame Gluck left to mourn him when he said farewell to the world. Chopin's "sentimental amenities" with George Sand have been the subject of more speculation than the love affairs of any other musician who has ever lived. It was a heartless business altogether on the side of the lady, who not only left the composer to his cough and his piano after winning all the affection he had to give, but represented him to the world as a consumptive and exasperating nuisance.

THIS edition of THE MUSICAL COURIER is the 999th consecutive number of the paper, making the next edition the No. 1000th. It has been set apart as the Third Section of our National Edition, and will appear instead of next Wednesday, May 10, on or about May 15, the two Wednesday editions—the one preceding and the one following—being merged into the National, which will be larger in size than three or even more of the regular weekly papers, and circulated to a much greater extent than the usual editions.

Orders for the Third Section of the National Edition can be booked as late as noon on Friday, May 5, after which all the forms will have been closed and the printing of the last forms begun.

JOSEFFY MUST PLAY.

THE success, artistic and financial, of Rafael Joseffy's recital last week proves the firm hold this great artist has on the affections of our musical public. His audience was a distinguished one. Yet we cannot sufficiently warn Mr. Joseffy against the practice of too sedulous a seclusion. His appearances are becoming rarer, and we do not believe that this is good for his art. The aloofness—to use a barbarous word—of any artist is fatal in the long run to the vitality of his work. To keep in the current, to touch hands with the public, is the duty of the musical artist. Otherwise fresh air is excluded; he becomes morbid; his art takes on the impassivity of the bonze. Mr. Joseffy must play in public oftener. He is at the apogee of his power; he has no right to "cabin, crib and confine" his music within the walls of his Tarrytown villa. Play more, Mr. Joseffy! Paderewski is coming next season, perhaps Rosenthal may return, and De Pachmann talks of a trip here. Competition is the life of art as well as trade. Again we conjure Mr. Joseffy to play from San Francisco to Galveston. It will do him good, "put money in his purse," and, above all, give the West an opportunity of enjoying his exquisite art.

THE PRIMA DONNA AND HER HUSBAND.

OF course you all know her. She is a type. She usually marries late in life. Some time her husband is a singer, sometimes a man, and generally a nuisance. He sedulously fosters the company of music critics and buys drinks across the street from the opera house. Sometimes he is flamboyant, wears "loud" clothes; at other times he hath what Albert Steinberg so happily describes as "the haunted eye of the prima donna's husband." The prima donna is an elusive bird. When not kept in hand, someone else is generally hovering around. She has her dark moments, and then she marries to forget them. She usually regrets the act. Who ever heard of a prima donna's husband being of any earthly good? He is at times an accompanist, but is usually too jealous to remain in harmony with the company. So he is banished from the dressing rooms and haunts the lobbies and the cafés.

Occasionally—and herein is the gist of our sermon—the prima donna leaves her good man at home to mind the children. This she always regrets. When the cat's away the mouse will have its fling. Last week, and in a towering passion, there sailed from this port a certain singer. Heaven and the strong

arm of the law protect her husband when she overtakes him! Hell hath no fury like a scorned soprano! And the bitter part of it all is that the offender husband is offending with a young lady, a pupil of the outraged wife. "Abscheulicher!" she will screech when she runs her quarry to earth. All operatic Germany has been talking of this scandal for the past year. It vividly illustrates the dangers of vegetarianism when coupled with matrimony. Either a big divorce suit or a sound spanking for the husband is in view. The former is to be preferred. Report says the lady's right arm is very muscular!

ANOTHER.

EVERY now and then the daily papers make pointed references to the foreign high salary crime and the general New York plan to obliterate the American musician. The latest from the Colorado Springs *News* is interesting and has a new reference to Melba:

Notwithstanding New York city has just invested \$800,000 in seventeen weeks of grand opera, the various casts made up in most part of mediocre foreign singers, the evidence is growing strong that such a thing can never happen again in this country. Every performance could have been duplicated by American singers and there would have been no after regrets, but as it is, there is a decided reaction, while the foreigners carry off \$600,000 of the \$800,000 and smile complacently over the verdancy of the denizens of our metropolis.

Boston, more sensible (and more musical) than New York, has failed to display any evidences of insanity over the Grau operatic productions. Leastwise the financial end of the venture is anything but reassuring. The Bostonians recognize only fair concert saloon singers in many of the parts and none that could not find an equivalent on this side of the water. So always conservative Boston is not likely to respond in the warmest approval to the Grau idea that all portions of the American continent are just as gullible as New York.

There is a general and growing feeling throughout the entire country that the American singer of talent is not receiving a fair show or just recognition. For the past few years there has been a conspicuous and growing society fad in many of the larger cities—aped closely by the small fry—that everything foreign was "just the thing" and the only thing worth mentioning, no matter how bad or indifferent the production, and this fad reached its acme when Grau, the bankrupt opera manager of two years ago, recently imported all the available musical scum of Europe—with a few redeeming artists—and foisted them on New York society, given the metropolis seventeen weeks of Wagnerian and a few of other operas. Society turned out en masse and put the bankrupt manager on his feet. But now that there has been a little time for reflection a negative sentiment is developing, and some of the more intelligent are wondering how it all happened.

One of the amusing occurrences of the recent season of grand opera in New York was to hear Edouard de Reszké sing his role in a Wagnerian opera in Italian. The imagination can picture nothing more ludicrous. And yet the New Yorkers paid \$5 a seat to listen to such mimicry.

The music critics of San Francisco made the same criticisms on Melba that many were disposed to who heard her in Denver recently. The "Queen of Song," so called, is either slowly waning or is disposed to save her voice to the extent that she is not giving the public value received. In Denver she not only cut the opera of "Faust" badly, but she omitted in many places some of the most beautiful florid parts that have for years made the voice of the famous songstress so conspicuous. She also exhibited a coldness and indifference that has not been attributed to her in former years. It is clearly a fact that Melba must soon surrender the title she no doubt justly earned in days gone by.

Edouard De Reszké, than whom every large city in America possesses a better basso, carried off \$28,500 as his share of the New York grand opera spoils. The De Reszkés are smiling in their sleeves at the gullibility of the American people, more specially the New York grand opera patrons.

New York will continue its practice of toadying to these superannuated opera singers, while Europe, the Continent particularly, will in the meanwhile be benefited by retaining the young, healthy voices. After they have become old, worn and ruined, the singers will come to America at high prices. While the voices are at their zenith, the intelligence of Central Europe and Russia and Scandinavia will have

the pleasure of listening to them. The punishment fits the crime. What we are paying for at extortionate prices Europe has long since rejected and would not pay for as it is. It will all adjust itself. Eames can get no engagement except at Nice for a few hundred a night for a few nights. Where on the Continent does Nordica sing? This proves that the Continent will not respond reciprocally by engaging our Americans. The De Reszkes have no Continental engagements. The young voices supplying 200 grand opera houses in Europe with grand opera will be heard here after they have ceased being young. That is the way we do it here, and yet we have a habit of frowning upon the smaller European nations. How they do all take us in!

HOW TO GET A BENEFIT.

O H! the good old days, the good old days when benefits were benefits, and enabled the Weary Waggles of a manager to relieve some community of his moral and artistic performances! In those good old days the beneficiary used personally to canvass the town, and sent out his stars to do a share of the work. We all remember how Herr Crummles, impresario of the Metropolitan Opera House of Bungay, petambulated that East Anglian seat of culture and peddled tickets for his benefit. We have all seen his unrivaled tenor, Nicholas Nickleby, accompanied by the infant phenomenon, striving to weedle the patrons of art into purchasing a ticket or two. It was a good old custom, not only in the England of Dickens' time, but in Bavaria and Austria, and the practice was not limited to traveling companies in small towns, but to really good organizations in even the larger cities. In our own city of Havana, only a few years ago, when, under the bloody despotism of Spain, the Tacon Theatre was the best opera house out of Paris, and the goal to which all imported companies wended their way, the fair or robust beneficiary used to take the tickets clad in the costume of the part to be performed. How delightful it would be to see a return of those good old days! We have returned to one custom of our ancestors already; that is, taking our lunch during the performance. During the run of unabridged Wagner lunch baskets were to be found in half the boxes, and the contents enabled the upper four hundred to last through the unendliche melodie. In Lodi, so Mapleson used to say, he found every box provided with a stove for cooking macaroni. Let Mr. Grau for his next prehistoric recital provide his patrons with means to cook the succulent Teutonic frankfurter.

But this is by the way. What is needed is a return to the old system of personal canvass. It was a charming practice. It allowed the stage-struck maiden to see what the god of her idolatry, the Count Almaviva say, was in real life. Alas! too often a pot-bellied old gentleman who had never seen better days. The fair goddess, whom the golden youth showered with bouquets and overwhelmed with billets doux, smiled on him maternally and introduced her latest infant prodigy. It allowed the humblest purchaser of a seat to boast for the rest of his natural life of his personal acquaintance with the great artists of the day. It brought the stage and the public together in a way to which we are now unaccustomed, perhaps to the disillusionment of both.

But there would be no disillusionment, we are sure, if Mr. Grau were personally to solicit the patronage of his subscribers for his much needed benefit. They would see in his wasted form, his seedy apparel, his despondent look, the need of a benefit to recoup him for his losses in Boston and elsewhere, and would put their hands into their pockets like little men. The system, too, favored interesting discussion between the artist and the public. Mr. Nickleby, as far as we remember, was

invited to discuss the question whether when the Nurse in "Romeo and Juliet" described her late husband as a "merry man," she was merely stating a fact, or giving expression to a fond delusion respecting the dear departed. Fancy the effect of Jean de Reszké exchanging views with Richard Croker on the "Walkürenritt," and the respective merits of Jnowraclaw and Newmarket as training grounds for their Sleipners Consolidated. Ice would not be in it. The veteran phenomenon Lilli would extract fabulous sums from admirers of plump beauty, and as for the lady who, as sailors in every port a sweetheart find, has a baby in every opera house she visits, all the women of the future would surely rally round her. We can assure Mr. Grau there would be money in the scheme thus outlined. He has still a few days before him. Let him send his stars out to work up business, but let him keep his chorus and orchestra at home.

MR. ROSENTHAL'S POSITION.

DENVER, April 21.

To the Editor of the Times:

Regarding the interview which appears in this morning's issue of the *Republican* I feel constrained to say that the imagination of the reporter has caused him to say things which never entered my mind and which, at any rate, I never expressed to him. The idea that I should run down newspaper men during an interview with one of them is grotesque and ridiculous on its face. The reporter's use of such an expression as "pigs," laid at my door by the reporter, is an invention pure and simple.

Nor is it true that I spoke in a deprecatory tone of American music and musicians. As a matter of fact, the reporter himself suggested and brought up what the interview contains on this score. He reports me as saying things which he himself asserted. It was he, the anonymous interviewer, who used heavy invectives against *THE MUSICAL COURIER* and expressed the intention of starting a competing musical organ in New York city. It was he who bestowed a modicum of praise on the *Monthly Record*, and it was his own suggestion that the conclusion is forced upon us that American music is more or less derived from European music, inasmuch as the American people are descendants of the Europeans.

I might have stated that this is a younger country than Europe, and that it naturally could not have progressed so far in music as the Old World, but at the same time I gave due credit to what has been achieved here.

I trust you will publish this note as a medium of informing the public that the imaginings of a newspaper reporter are not necessarily the sentiments of an interviewed artist.

MORIZ ROSENTHAL.

This is from the *Denver Republican* of April 21. Mr. Rosenthal had some very discouraging experiences with a musical newspaper proposition in this city, and, not unlike others, misjudged the musical-journalistic situation on the basis of that contact. He was also, like in the above instance, made to say things which he never had uttered, and, very naturally, was astonished at such conduct, and, probably, hastily concluded that such a system applied to all or every musical paper.

Invectives are naturally uttered against any aggressive newspaper such as this is. But this paper has such a great, solid and substantial clientele in the shape of hundreds of thousands of readers that it must conclude that it represents the aggregate opinion of the music masses correctly, for otherwise it could not maintain such a tremendous army of regular readers. There is no rational manner of escaping from that proposition. Read the next section of the National Edition—Third Section—issued on or about May 15, and then cease invective—for a while.

At Chickering Hall on May 22 will occur the regular annual concert of the M. J. Scherhey vocal pupils, an event of much importance for singers.

Miss Edith Miller's singing at the Tripp piano recital at Knabe Hall last Friday evening was hugely enjoyed. The charming young Irish-American girl has a most winning way about her, a personality fairly throbbing with youthful impulse and abandon, not to mention the glorious voice and musical temperament.



NOCTURNE.

White, white I remember her—
White from her forehead to her feet.
The moonlight falling through the pane
Was not so white, was not so sweet.

She was a pool of moonlight there
Between the window and the wall,
And the slow minutes bathed in her
And went away beyond recall.

TO make record of one's impressions at another's sign of grief seems critically callous. Yet I cannot pass by the funeral services of Mrs. Emil Paur without some mention. Mr. Paur is not a year resident here. He came to us without the orchestra we had grown accustomed to see him conduct; he came to fill a dead man's shoes—and that man Seidl—and he fought, quietly, bravely, and then the worst of all calamities befell him. He lost his nearest, his dearest friend and the mother of his children. It has been a cruel year for him. It is his year of trial and purification by fire. He must come out of it, for he is a strong man, an undaunted man, even with the battle going against him. But we felt for him on Friday night at his home, where, in calm, sacrificial repose, laid the body of his wife. A string quartet, headed by Richard Arnold—I also recognized Emil Gramm and Leo Schulz—played quite simply and unaffectedly, and a clergyman read the beautiful burial service of the Church of England. There was no unnecessary ceremony, no harrowing mention of the dead woman; but the grief of the bereaved man and his motherless family seemed all the more poignant and more intimate. There were those near me who must have recalled the almost epical obsequies of Anton Seidl. This home funeral, with its melancholy string music and saddened hush will never be forgotten by us. It was very touching, and Mr. Paur's friends gathered about him to comfort and aid him in his despair. Their attitude must have signified to his soul the affection he has inspired. This must be his solitary consolation.

* * *

To pass to mundane themes: The concert given by Rafael Joseffy last Thursday night at Carnegie Hall was one of the events of a rich musical season. The program was almost precisely the same as the one he played at Philadelphia the week before. The B minor Ballade of Liszt was added. The house was crowded and too hot for comfort. It was also a noisy audience at first, and while Joseffy played his best in the Brahms numbers, there was restlessness and nervousness that manifested itself in coughing. This and the almost tropical atmosphere told on Joseffy's playing. For the most part it was devoid of the electric spark I felt at Philadelphia. There, so it seemed to me, the great pianist was playing before an audience of congenial strangers, and so he let himself go; he expressed himself freely. At Carnegie Hall he was more reserved, more *en garde*. The acoustics of the Academy of Music, Philadelphia, are far superior to those of any hall we have here. These things made me hypercritical, and so I sought in vain for that first, fine, careless rapture, Joseffy played magnificently, although disposed to quicken his *tempi* in everything. The Liszt Ballade, with its glittering scales, its magniloquent proclamations and its numerous climaxes, was interesting to the Liszt

lover. Mr. Finck sat and made faces at me when the Brahms pieces were being played, and I sneered in the most sarcastic key in return during the performance of the Henselt selections. I really liked them, just as I believe Mr. Finck secretly adores Brahms and plays his 'cello sonata at home. But it doesn't look well nowadays to be an eclectic. It is an evidence of windy and weak-kneed enthusiasm. Mr. Finck, therefore, picks out Brahms to bombard, and this summer I am going to write a series of destructive articles against the musical reputation of Carl Czerny. Mr. Finck says he is as great as Brahms; I don't believe it.

* * *

For the rest Joseffy took his triumph quite coolly, and would not, with characteristic modesty, carry off the wreath sent him by Mrs. Julius Blumenberg, although he was both pleased and touched at receiving it in the artists' room. The one verdict of the audience was that Joseffy must play oftener next season. Such playing comes but once in a generation. It must not be hidden. Henselt's example is a strong one for the over-retiring pianist. He hid his light under a bushel so long that death surprised him and sniffed it out. Put this in your "pianistic" pipe, Mr. Joseffy, and smoke it.

* * *

Here is a story about the Hon. August Lúchow, member of Legislature from Pilsen, Bohemia. I saw the Honorable "Gus" at the Joseffy recital, and the story was thus recalled. Lúchow has a friend, a wealthy man, and an admirer of his culinary taste. This friend, for a lark, proposed that Lúchow visit him at his country seat, but strictly *incognito*. The scheme was perfected, and a van full of Hotel Lúchow edibles, drinkables and delicacies of all sorts was sent to the country. During the afternoon the coachman had instructions from the master of the house to meet the New York train. On it would be the new Hungarian *chef*. The coachman, the only man in the servants' hall, did not look particularly pleased at the information. He was cock of the walk, and the advent of a perhaps fascinating rival did not suit him at all. But he obeyed orders. On the arrival of the 5 o'clock train a ruddy complexioned, stoutly built man arrived. He was too good-looking to suit the coachman, who received him in silence. He was driven to the house and its master bade him mount to his quarters and prepare the deck for action. At 5:30, in full culinary regimentals, the new Hungarian *chef* went to the kitchen to prepare the dinner. He made an instant impression. The housemaids fluttered about him, and the female servants generally gazed upon him with unmixed admiration. He was like a general leading an army to victory. And the cross coachman gazed in at the window and took notes. The dinner was royally cooked and served. The soup was so good that the master sent out a glass of sherry with his and the compliments of the guests to the cook. He just touched his lips to it and gave it to the upper pantry girl. And the man at the window fidgeted uneasily. After the birds were reached the enthusiasm of the master caused him to send as a token of his approval a pint of champagne to the *chef*. This was given away, all the ladies of Nibelheim getting a sip. And the man at the window glared at the *chef*. Then came the climax. The cook was sent for so that the company could express its satisfaction at his artistic efforts. In his cunning white hat and apron, followed by an awed butler, he calmly went to the dining room, the blessing of the kitchen accompanying him. He stood for a moment, and there was a buzz, then a roar from the table:

"Why, it's Gus Lúchow!" The cook sat down and ate his dinner, his host congratulating himself on the successful hoax. And the man at the window silently withdrew into the night, went to the stable and kicked himself. Mr. Lúchow is a man prepared for all emergencies.

There are many good stories in Felix Moscheles' "Fragments of an Autobiography," published by Harper & Brothers. Mr. Moscheles is the son of Ignaz, the pianist. He is a portrait painter, man of the world and an observer. He remembers marvelously well. Here is a Rossini story:

"How they maltreat the piano!" says Rossini. "Ils enfoncent non seulement le piano, mais encore le fauteuil et même le plancher! * * * I don't want to hear any more of their screaming. I want a resonant voice, full toned, not screeching. I care not whether it be for speaking or singing, everything ought to sound melodious."

Mr. Moscheles' own reflection on the change which he has witnessed in musical ideas is worth quoting. Madame Viardot is playing to Wagner from a manuscript score of "Tristan and Isolde":

"N'est-ce pas, Matame," he said, carried away by the grandeur of his own creation, "n'est-ce pas, matame, que c'est supprime?" * * * Close at hand stood a casket in which a treasure was preserved, the original score of "Don Giovanni." No wonder I was fully impressed by the situation, actually in touch as I felt myself with the master of the past and the master of the present. If what I was listening to was well named the Music of the Future, might not the score enshrined in that casket be called the Music of Eternity?"

* * *

Dumas is also chatted of:

"Crémieux, the eminent lawyer, * * * had the reputation of being the plainest man in France, a sort of missing link. A story is told of him and Alexandre Dumas. The great novelist (Dumas) was unmistakably of the mulatto type, and Crémieux * * * indiscreetly questioned him as to his descent. 'Was your father a mulatto?' he asked. 'Yes,' answered Dumas, 'my father was a mulatto, my grandfather a negro and my great-grandfather a monkey; my family began where yours ends.'"

* * *

In *Ainslee's* I found the following story about a man who was the best fellow in the world while alive, and I am sure is now the best hearted man in the other world. I mean the late Patrick Gilmore:

"It was at the time when Gilmore was at the height of his Paris engagement that his agent ran off with his funds and left the old bandmaster almost stranded. Despite his sincere trouble, he retained his imperturbable good nature and came out of it successfully. He came to me one morning, smiling good naturedly as usual. After greeting me and inquiring after my health, he said: 'My dear child, you have saved some little money on this tour. I told him yes.

"Now, I would like to borrow that little from you."

"I was very much surprised at the request, for he said nothing whatever of his loss. Still, he had been so uniformly kind and generous, and had won our confidence and regard so wholly, that I could not hesitate. I turned over nearly all I had and he gathered it up and went away, simply thanking me. Of course, I heard of the defalcation later. It was all around. Our salaries went right on, however, and in a few months the whole thing had been quite forgotten, when he came to me one morning with money ready in his hand.

"To pay you what I owe you, my dear."

"Oh, yes," I said 'so and so much,' naming the amount.

"Here it is," he said, and, handing me over a roll of bills, went away. Of course, I did not count it until a little later, but when I did I found just double the amount I had named, and no persuasion would ever induce him to accept a penny of it back."

* * *

Theophile Gautier remarked that Victor Hugo, in his quality of the sovereign prince of French ro-

mantic poetry, should be (if the ordinary opinion as to poets were correct) angular, with light or dark hair and pink complexion. The world and an overcoat could hardly contain the glory of Victor Hugo's stomach. He burst his button band every day, and as for buttons in front they were snapped off continually. Victor Hugo's embonpoint was most richly deserved, for his plate was a mixtum compositum of veal cutlets, lima beans and oil, roast beef and tomato sauce, omelets, milk and vinegar, mustard and cheese, which he swallowed rapidly and in immense amounts while drinking coffee.

Rossini had not been able to see his feet over his abdomen for six years ere his death. He was a hippopotamus in trousers. Jules Janin would break down any eighteenth century sofa on which he might happen to sit. The Africanism of Alexandre Dumas' passions did not prevent the author of "The Three Guardsmen" from being very plump. He ate three beefsteaks where any other fat man ate one. Sainte-Beuve saw his abdomen bulge out under his goatee. The most fertile of all French romancers, Balzac, looked more like a hogshead than a man. Three ordinary persons stretching hands could not reach around his waist. Dr. Eugene Sue, author of the "Mysteries of Paris," was greatly grieved when he could no longer see over his stomach. Theophile Gautier also merited a place among obese literary gods; Renan, Maupassant, Flaubert and Sarcey were also to be there classed. All this we learn from the *Humanitarium*.

* * *

The latest telephone story I got from Mr. Trethbar. Time, one day last week. Scene, Steinway Hall.

"Hallo, hallo!"

"Who is it?"

"This is McKinley."

"What! His Excellency, the President of the United States?"

"No; McKinley, the tenor."

* * *

I admire Mr. McKinley's decision. Any weaker man would have succumbed to the temptation and admitted that *he* was the chief executive. So, Mr. Trethbar learned that there were two McKinleys in town last week.

* * *

I saw two women, two old friends, meet and greet last Saturday evening in the dining room of the Everett House. One was that brilliant creature, Teresita Carreño, the other a once brilliant singer, Clara Louise Kellogg-Strakosch. The soprano is more matronly, and there is a modulation of gray and white in her hair. But her eyes still snap. I asked Carreño if she remembered the old programs—"Jewel Song" from "Faust" and Liszt Polonaise in E; Kellogg and Carreño.

"The polacca from 'Mignon,' you mean, and as for me, I never played the Liszt Polonaise at a Sunday night concert in this city." There's a memory for you!

* * *

The Rev. John Lund, of Buffalo, was in the city last Saturday. He came to see his little boy off to Europe in company with the mother of Mr. Lund.

* * *

Mr. August Walther, of Brooklyn, writes concerning a subject discussed several weeks ago in this department. He says:

"In THE MUSICAL COURIER of March 29 the 'Raconteur' cites the rather depressing opinions of George Meredith and J. F. Runciman on modern piano playing. Perhaps it will interest the readers of THE MUSICAL COURIER to hear also the voice of one who differs somewhat from the above named gentlemen—one who is to a certain degree responsible for the great change that piano playing has un-

dergone within the past fifty years. This man is Liszt! I shall translate parts of a letter which he wrote to a friend. Liszt writes in 1837:

* * * You are astonished—you, also!—to find me devoted exclusively to the piano, without aspiring to enter the larger field of dramatic and symphonic composition.

You will hardly believe it, but you have thereby touched on a sore spot. To talk to me of forsaking the piano means to point to a day of mourning, to rob me of the light which has illuminated the whole first part of my life, and to which it is inseparably connected. For my piano is to me what a ship is to a seaman, a horse to an Arabian—more! it has been, until this day, my own self, my language, my life! It has been the receptacle of all that has stirred me in the ardent days of my youth; to it I bequeath all my desires, my dreams, my joys, my woes. Its strings have trembled under my passions, and its docile keys responded to every whim! And do you really wish me to forsake it, to chase after more lustrous and tangible successes on the stage or in the orchestra? Oh, no! granted that I were matured enough for such harmonies—which you of course presuppose—even then it is my firm decision not to give up the study and development of piano playing until I shall have done all that is possible for me to accomplish.

Perhaps I am deceived by the mysterious tie that attaches me to it, but I consider the piano of the greatest importance. In my opinion it takes the first place in the hierarchy of instruments; it is more used and studied than any other. Its importance and popularity are due to its harmonic power, which it possesses nearly exclusively, and in consequence of which it has the capacity to embrace and concentrate the whole musical art. Its compass of seven octaves embraces the whole compass of the orchestra, and the ten fingers of a player are sufficient to produce the harmonies which are called forth by a union of hundreds of musicians. Through its medium it is possible to make known works which to most of us would remain unknown, owing to the difficulty of getting together an orchestra. It is, therefore, for an orchestral composition what an engraving is for a painting, which it multiplies and spreads everywhere. And if it does lack color, it is nevertheless capable of reproducing light and shade.

Through the already made progress and the increasing work of players, its power of adaptation is augmented day by day. We produce broken chords, as on a harp; long sustained notes, as on wind instruments; staccati and thousands of passages which could formerly be produced only on this or that instrument. Through improvements in the construction of pianos we will surely some day get the variety of tone coloring which it still lacks. * * * Although we still miss very important conditions, as, for instance, lack of variety in tone color, we are already capable of producing satisfactory symphonic effects of which our ancestors had no idea. The arrangements which have, until now, been made of large orchestral or vocal compositions prove through their poverty and awful thinness only too forcibly the lack of confidence they had in the resources of this instrument.

The frail accompaniments, the poorly divided melodic parts, the meagre chords, were more of a treason against the ideas of Mozart, Beethoven or Weber than a translation of them.

If I am not mistaken, I was the first one who gave an impulse to another procedure through the score of Berlioz's "Symphonie Fantastique." I endeavored, as if it concerned the reproduction of a sacred text, to transfer to the piano not only the whole musical structure, but also the details, as well as the many harmonic and rhythmical combinations. The difficulties did not frighten me. Love for my art doubled my courage. Although I do not flatter myself that my first attempt is completely satisfactory, its consequences will be to have pointed out a road that is to be followed in the future, and that henceforth it will not be permitted to arrange the works of our great masters in that manner in which it has been done to this day. I have given to my work the title "piano score," to show clearly how to follow the orchestra pace for pace, and to leave to it only the superiority of mass effects and manifoldness of tone color.

What I have done for the symphony of Berlioz I am

now doing for Beethoven. The serious study of his works, the deep sentiment of their infinite beauties, and again the resources with which a continuous study of piano playing has familiarized me, make me, perhaps, less incompetent than any other to master the difficult task.

Already the first four symphonies of Beethoven have been transcribed; the others will soon follow. Then I shall lay aside these works, for it was only necessary that someone should conscientiously take the lead. Surely others will in future do the work just as good as I did it, nay, even much better. Arrangements—I would rather call them derangements—as they have been made until now will hereafter become impossible. * * *

Thus the piano has, in one direction, the capacity of adaptation, the capacity to embody in itself the life of all. In another direction its own life, its own growth, its own individual development. It is, to make use of a term from antiquity, microcosmos and microdeus—small world and small god. From the standpoint of individual progress the wealth and number of meritorious works written for it secure for it superiority. Historical researches would reveal that since its birth an inseparable chain of excellent players and superior composers have devoted themselves to it with predilection.

The piano music of Mozart, Beethoven and Weber are not the meanest records of the renown of these masters. They form an important part of the inheritance which they have bequeathed to us. They, also, were at their time great pianists, and have never ceased to write for their favorite instrument. I do not hesitate to say that in certain piano pieces of Weber there is as much passion as in his "Euryanthe" and his "Freischütz"; as much erudition, profundity and poetry in Beethoven's sonatas as in his symphonies. Do not, therefore, be surprised that I, the humble disciple of these great masters, strive to follow them, if only in the distance; that it is my most earnest desire, my most ardent ambition, to leave to pianists that come after me some practical suggestions, traces of some attained progress, a work that will some day give an honorable proof of the work and studies of my youth.

Walter John Hall.

Walter John Hall, the well-known voice specialist, gave a most enjoyable evening of music last Saturday at his home on Washington Heights. Of the artist-pupils taking part, especially worthy of praise may be mentioned Miss Anna Christensen, soprano, who sang Ardit's waltz song "Parla" and Micaela's air from "Carmen" with fine quality of voice and artistic warmth of feeling. Mrs. Minne Hance Owens, contralto, sang Nevin's "My Rosary," "Im Herbst," by Franz, and "Autumnal Gale," by Grieg, with good tone quality and freedom of tone emission. This is a rare contralto voice. Herbert Witherspoon, basso, contributed Wagner's "Traume," several songs of Schubert, Cowen and Diaz.

THE MUSICAL COURIER has received a handsome program, with engraved front cover, of N. H. Allen's service of April 13, at Norfolk, at the Congregational Church, Norfolk, Conn. The principal work of the evening was Gaul's "Holy City," and the participants, Mrs. Ford, Mrs. Bloodgood, Miss Berge, and Messrs. Gordon, de Gorgoza and Dr. Moses, the whole under the conductorship of N. H. Allen. The Norfolk Glee Club, Miss Katharine Mildred Fales, leader and organist, also assisted.

Elsa Ruegger, the young Belgian 'cellist, has created quite a stir in Berlin. She was "commanded" last month to play on two occasions before the Emperor and Empress. There is a possibility of her visiting us next season under Victor Thrane's management. He will neither deny nor affirm the report.

Mme. Katharine Kerr-Carnes, a pupil of D'Arona, is having a large number of successful appearances in the West and South. She sang in Grenada, Miss., April 25; Natchez, 27; Vicksburg, May 1; Clinton, 2; and will sing in Brownsville, Tenn., May 5. In all places her success has been very great.

Mrs. Crawford's Recital.

MRS. LAURA CRAWFORD gave a successful recital upon the organ in St. Paul's Evangelical Lutheran Church last week, Tuesday evening, assisted by Quintano, violinist, and George Fleming, baritone.

Mrs. Crawford played an exacting program with the ease of an artist, and won the plaudits of a large and enthusiastic audience. In the Sonata by Salomé, which she recently played at Mr. Carl's recital, and in the D major Fugue by Bach, she demonstrated her ability to play the master works for the organ, and displayed an excellent technic of the instrument.

The Pastorale by Lemare and the Andante from Widor's Fourth Symphony showed a fine sense of tone color and the art of registration. Mrs. Crawford has profited by her work with Mr. Carl, by whom her studies have been directed for several years, and still retains the position of assistant organist at the "Old First," although playing on Sundays at St. Paul's Church.

Mr. Quintano and Mr. Fleming each appeared to advantage, and Mrs. Crawford played the accompaniments with artistic effect.

Following is the program:

Sonata in C minor.....	Salomé
Pastorale in E major.....	Lemare
Gavotte dans le style ancien.....	Neustadt
(Arranged by William C. Carl.)	
Fugue in D major.....	Bach
Violin, Grand Caprice de Concert.....	Paganini
Organ Concerto in D major, No. 20.....	Händel
(With cadenzas by Alexandre Guilmant.)	
Andante Cantabile (Fourth Symphony).....	Widor
Toccata in A major.....	MacMaster
Aria, Honor and Arms, Samson.....	Händel
Berceuse.....	Godard
Mazurka.....	Wieniawski
Intermezzo.....	Callaerts
Marche Heroique, de Jeanne d'Arc.....	Dubois

Howard Forrer Peirce.

To a host of friends who heard with deep regret a few weeks ago of the illness of Howard Peirce the news of his death in Phoenix, Ariz., which was announced in last week's MUSICAL COURIER, will cause a pang of deep personal sorrow. Gifted with a rarely artistic nature, young and hopeful, his death in the midst of life's richest promise and on the eve of its most brilliant fulfillment has brought a sorrow which extends far beyond his native city, which mourns him universally.

An attack of grip, which occurred in January, developed so rapidly the germs of consumption that every effort to save him was futile. He lived in the West six weeks, surrounded by his nearest relatives and all that love and wealth could offer until he died April 19. He was brought back to "Five Oaks," his home in Dayton, Ohio, where on the 25th beautifully impressive services were held. A wreath of roses and lilies rested upon his casket, the tribute of his friend Plunket Greene, with whom he had just begun a long planned tour when stricken with illness.

Mr. Peirce was born in Dayton, Ohio, in 1865. Since his return from abroad, where he studied for three years with Rheinberger, Geirhl and Buonomici, he has appeared in most of our larger cities. When at home he devoted himself largely to teaching. His playing was characterized especially by his rarely beautiful touch and his poetical and intellectual interpretations. His gift for ensemble and accompaniment playing was remarkable. His talent for composition expressed itself always in song. Two recently published, "Teh habe geliebt" and "Sommernacht," were sung at their first hearing by Bispham in Cincinnati.

A true artist, a noble man is taken from us. Those who knew him best thank God for the memory of that beautiful life.

On the evening of April 27 the fourth annual concert, testimonial to the choir of the Twelfth Street Reformed Church, Brooklyn, took place. There was a chorus of fifty voices, assisted by Miss G. G. Smith, soprano; Mrs. E. E. Hand, contralto; Miss L. Story, elocutionist; Herman Springer, baritone; J. Schwanenfeld, tenor; Ditlev Machetto, violinist; Edward E. Hand, director; Alfred Walker, leader of orchestra; Herbert Sammond, organist; Miss A. O. Peterson, accompanist.

THE National Conservatory of Music of America.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

FOUNDED BY
MRS. JEANNETTE M. THURBER.

128 East Seventeenth Street, New York.

SUMMER TERM from MAY 1 to AUGUST 12.

The regular annual entrance examinations of the fifteenth scholastic year begins September 18 next. Here is the schedule:

- Singing—September 18 (Monday), from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.
- Piano and Organ—September 19 (Tuesday), 10 A. M. to 12 M. and 2 to 5 P. M.
- Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—September 20 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.
- Children's Day—September 23 (Saturday), Piano and Violin—9 A. M. to 12 M.



NEW YORK, May 1, 1909.

SECTION meeting, hour of music, and the social following of the New York State Music Teachers' Association, at Aeolian Hall, last Tuesday evening, was a very enjoyable affair. Louis Arthur Russell, vice-president, was in charge, and under his direction the following program was gone through:

Pianola solo—Polonaise in E flat.....Chopin
Charles Parkyn.
Violin solo—Romanze.....Svendsen
Mme. Rossi Gisch.
Soprano songs—
Paria, valse.....Arditi
Villanelle.....Dell'Acqua
Mme. Armand Barili.
Address—J. Remington Fairlamb.
'Cello solo—Romanze.....Fischer
Hans Kronold.
Trio, pianola, violin and 'cello, op. 16.....Jadassohn
Mr. Parkyn, Miss Gisch, Mr. Kronold.
Kate Stella Burr, accompanist.

Kindly notice that the Pianola, through Mr. Parkyn, played the Chopin Polonaise, also the accompaniments for Miss Gisch and Mr. Kronold's solos, and finally, the piano part of the closing number. Everyone voted it a most remarkable invention.

All the participants received much applause. Mr. Fairlamb made a very happy speech, and the several gallons of punch disappeared as by magic. Madame Barili, as a stranger, deserves special mention; and it is but true to state that she sang with brilliancy, causing most enthusiastic applause. She is a beautiful woman and possesses a remarkable voice, well trained by Mme. Ogden Crane.

W. Legrand Howland's musicale at Carnegie Lyceum last Tuesday had the assistance of Katherine Ruth Heyman, pianist; Miss Estelle Harris, soprano; Leon Moore, tenor; Miss Emma Shelley, harpist, and the Kaltenborn Quartet. One special feature of the affair was the hearing afforded this talented young man's compositions, which are extremely interesting. I find in them more originality than is commonly found nowadays, and some of them rise to extremely high aspiration, when one could almost swear 'twas Gounod or Massenet. His "l'Adieu," sung by the composer, in a pleasant baritone voice, with 'cello, harp, organ and piano accompaniment, is of melodic fluency, and the "Angelus" is singularly haunting. Now what that means one cannot explain; one must hear to understand.

The special feature of the affair was an extract from his opera, "Nita," which created unbounded enthusiasm. The opening to the second act, recitative and "Ave Maria," followed by the love duet, was given, Miss Estelle Harris, soprano; George Leon Moore, tenor; Miss Emma Shelley harp, and the composer at the piano. It is a noble work, spontaneous, even inspired; after the opening soprano solo there was such a burst of applause that winsome Miss Harris was compelled to bow many times before the duet could proceed.

Then followed the tenor solo, sung by Moore, and a truly gorgeous climax later in the duet, sung by both artists with much ardor. Undoubtedly all hearers were impressed with the great merit of the work, and on all sides were heard exclamations of admiration for both the singing and the music. Young Howland was dragged on the stage, and quite overwhelmed with applause.

The writer repeats what he said in these columns some time ago, that Estelle Harris' present successes are but the promise of future triumphs, for she has all the qualities found in such a career. A voice of beautiful carrying quality, of peculiar sweetness and charm, coupled with determination and pluck—this American girl is bound to

forge ahead. She was the special success of the Columbus Hospital concert at the Astoria last week.

Miss Heyman, pianist, played the Brahms F minor Sonata with authority and clearness, and later the Fourteenth Hungarian Rhapsodie with any amount of dash and vigor; a sterling artist.

Severin Froehlich's pretty "Slumber Song" was daintily played by the Kaltenborn Quartet, and on all sides could be heard exclamations of delight for the musicianly and effective work. Mary Lang Bailey contributed very good piano accompaniments.

Edwin Cary's concert was pleasant, though too long winded. Especially did the audience find the Brahms "Liebes Lieder Waltzes," op. 52, extremely wearying. The work is too much all in the same strain to chain the attention of an audience for half an hour. Mr. Cary played several acceptable organ solos, and, with Mr. Bradley, a duet for piano and organ. Mr. Averill got a hearty encore, and Richie Ling (is he a Chinaman?) sang amateurishly; he has nice upper tones. Miss F. Miller, soprano, sang, but by far the great feature of the concert was Mrs. Baldwin's beautiful singing of these numbers: "Sapphische Ode," Brahms; "Old French Legend," "My Laddie," Kate Douglas Wiggins. The sustained legato of the German Lied, the animation and lovely high G of the French chanson, and the Scotch song all moved the audience to hearty and long continued applause. She received the most enthusiastic encore of the evening, as well as the close attention of the audience; insistent applause brought from her, to her own accompaniment, a sweet lullaby. Then I went home.

Julia E. Crane, up at Potsdam, St. Lawrence County, almost at the end of our New York State civilization, is doing splendid work for the cause of music, both in the State Normal School, situated there and at the Crane Institute. Recently Gounod's "Gallia" was given there, with large orchestra and chorus, New York soloists, &c., and this is what two of the local papers said:

The first part of the program was entirely taken up with the rendering of Gounod's "Gallia" by a chorus of pupils from the Crane Institute, with solos by Miss Cumming.

This difficult musical work was finely executed by the class, conducted by Miss J. E. Crane, and the rendition was a tribute to the thorough musical training received in his institution.

Of the singing we may justly say it was fine, one of the finest examples of chorus singing we have heard, so remarkably polished, and the care with which every nuance was observed showed a thorough familiarity with the work and reflected the highest credit upon the conductor, Miss Crane. We have not space for more, but in conclusion we may say we hope this kind of work will be continued, as last Friday's concert proved so successful.

Miss Crane is a vice-president of the New York State Music Teachers' Association.

Miss Hanna Heyman, a mezzo soprano pupil of Joseph B. Zellman, sang with great success at the concert and open meeting held by the Carlyle Literary Society, at Curiel Hall, Fifty-seventh street and Lexington avenue, on Saturday, April 15. Her selection, "Love's Proving," by Lohr, proved the young lady possessor of a very sweet voice, well under control.

Her enunciation is very distinct, which marks the work of all pupils of this conscientious teacher. She received an ovation and had to respond with an encore, singing Goethe's "O, Schöne Zeit" in German, which was excellently given.

Miss Bisbee's "evening of music" was pronounced by those who were there a most enjoyable affair. There was a large variety of music done, ranging from piano to violin and vocal solos, the participants being Mrs. Clara Henley-Bussing, soprano; Mrs. Franz Wilczek, violinist; Miss Genevieve Bisbee, pianist; E. Ellsworth Giles, tenor; John C. Dempsey, baritone; Franz Wilczek, violinist; Miss Isabel McCall, accompanist.

The programs themselves were most unique things, done in Philadelphia Saturday Evening Post style, green and black, on a white rough paper. A hundred people attended.

Miss Myrtle B. Randall, soprano, gives a studio recital this (Wednesday) afternoon, assisted by Albertus Shel-

ley, violin and Miss Alice Bates, accompanist, at the studio of J. Harry Wheeler, 81 Fifth avenue, whose pupil she is.

A. Y. Cornell tenor, gave a song recital at Tremont M. E. Church, on Monday evening. F. W. RIESBERG.

Columbia University Musical Society.

The second annual musicale of the Columbia University Musical Society was held last Wednesday evening in the theatre of Barnard College. The society consists of members of the music classes, under Dr. E. A. MacDowell, at Columbia University, and was organized by Mrs. Berenice Thompson.

The object of the society is to encourage original composition, and this object was well carried out at the concert, where the following original compositions of the members were performed:

Songs (tenor)—
The Rosy Glow of Summer.....
The Woodside Way.....
Summer Noon.....Angela Diller
George Matthew.
Piano—Two Melodies.....Mary Livingston Chase
Mrs. Hadden-Alexander.
Songs (soprano)—
Slumber Song.....Shattuck
Be Thou True to Me.....Shattuck
Song.....Ward
Miss Jean W. Underhill.
Songs (bass)—
Spring Song.....
Sweet Rosebud.....
Our Hands Have Met.....Manning
George M. D. Kelly.

Songs (tenor)—
Serenade.....Helen E. Hendricks
When I Behold Thee.....Martin
At Night (MS.).....Martin
Hugh Whitfield Martin.

Besides these Mrs. Hadden-Alexander and Miss Clara A. Gottschalk, both pupils of MacDowell, played Reniecke's "Improvisata" ("La Belle Griseldis"), duet for two pianos. Mrs. Hadden-Alexander played one of MacDowell's sea pieces and his Polonaise, op. 46. Mr. Manning played the "Prize Song," from Wagner's "Meistersinger" (violin), and Miss Gottschalk performed Stephen Keller's Preludes Nos 3 and 7 and MacDowell's Romanza.

The accompanists were Miss Diller, Mr. Shattuck and B. F. Lambord.

Both composers and performers are members of the society, and from the excellent work done at the concert the society should have a brilliant future.

Mrs. Marshall Pease.

Mrs. Marshall Pease's success this season has been gratifying to her and her friends. In the Northwest she made a succession of hits, and the newspapers gave her many handsome notices. Here are two of them:

Mrs. Marshall Pease is the vocal soloist of the Banda Rossa. She is an artist well known to Detroit concertgoers, possessing a contralto voice of unusual quality and range, which she uses with great skill, and with the fine taste of a born musician. Mrs. Pease sang Tosti's "Ave Maria," an exquisitely sustained melody, and, being recalled twice, gave as encores Denza's "May Morning" and Hawley's "Ah! 'Tis a Dream."—Detroit Free Press.

The soloist, Mrs. Marshall Pease, left a fine impression. She has a voice of wide and even register, which is mellow and musical. Her singing of Tosti's "Ave Maria" was on impressive and sympathetic lines. She was forced to respond to two encores.—Cincinnati Enquirer.

The vocalist was Mrs. Marshall Pease, who possesses a contralto voice of unusually sympathetic, rich quality, which she uses with ease, skill and good taste. Her enunciation is especially excellent. She won the immediate favor of her hearers and was compelled to give two encores.—Chicago Tribune.

Among the engagements which Miss Shannah Cumming will fill in the immediate future are concerts in New York, Orange, N. J.; Northampton, Mass.; Boston, Mass.; Ebensburg, Pa.; Elizabeth, N. J.; Englewood, N. J., and Pittsburgh, Pa.

Dr. Carl E. Dufft has been engaged for concerts during the present month in Toledo, Cleveland, St. Johnsbury, Vt.; festival, Allentown, Pa.; Montclair, N. J., &c., all in important works, such as Verdi's "Requiem," "Stabat Mater," and "The Messiah."

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CRITICISING STEINWAY.

It was in the issue of January 11, 1899, that the following article from the *Leipsiger Volkszeitung* was published. We reproduce it exactly as it appeared in its original form in this paper, and it will be seen that not one word of comment was added, but that it was left intact as it now is:

Carreno in Leipsic.

[From the *Leipsiger Volkszeitung* of Thursday, December 15, 1898.]

"Sixth Philharmonic Concert.—The principal honors at the sixth Philharmonic concert were beyond doubt carried off by Mrs. Teresa Carreno. The reputation of this, the most tone powerful among our female pianists, is so well established that one can scarce say anything new about her playing. Mrs. Carreno performed the B minor Concerto (No. 1, op. 23) of Peter Tschaikowsky with an exhibition of strength that even in a male player might be deemed an extraordinary feat; but at the same time the piano parts were rendered so lightly, delicately and clean cut that one can hardly believe that it is the same hands that possess such absolute command over both kinds of touch. But, to be sure, a certain dryness clings likewise to Mrs. Carreno's playing; her legato touch is without vim and freshness. However, the Bechstein grand piano, which sounded quite wooden, might have been partly to blame for this harshness yesterday. For a performer like Mrs. Carreno, and the two great compositions of Tschaikowsky and Liszt rendered by her, a soft Blüthner is of course unsuitable, but, on the other hand, with a hard Bechstein, too much again is lost. Mrs. Carreno's playing requires an instrument that combines in itself the greatest power and the greatest beauty of tone, and these two qualities are really found together only in the Steinway grands."

We were therefore rather surprised to receive the following letter a few days ago:

SYDNEY, Australia, March 14, 1899.

Editors The Musical Courier:

In your issue of January 11, on page 11, is a report of the Philharmonic concert at Leipsic and the performance of Madame Carreno. On page 23 is another report (which looks like an advertisement to us) which reflects on the Bechstein piano, and also on the Blüthner.

We scarcely think that either Bechstein or Blüthner would pay the slightest attention to the writer's opinion as regards their pianos, but we, as Bechstein's agents in Australia, are bound to notice that particular report, seeing that the same has been used for advertising purposes by an opponent of ours in Sydney, which was a most contemptible thing for an opponent to do. Fortunately after one insertion in the Sydney *Morning Herald* a repeat of the ad. was declined, and our *Daily Telegraph* refused even one insertion.

We want to ask you if you feel justified in printing such articles? We do not, and moreover we think that such reports will tend to lower the tone of your paper. When criticising a maker like Bechstein—who is at any rate equal to Steinway—it would behoove you to exercise discretion, in inserting an article with such a criticism.

As regards the sentence that the Steinway only possesses the greatest power and beauty of tone, this is not correct, if we may judge from comparisons made between our Bechstein grands and the Steinway of our competitor. We are not afraid of the Bechstein being injured by the report in your paper; the instruments are too well known. The sales of the Bechstein at least treble those of the Steinway in this country. Yours truly,

NICHOLSON & Co.

The writer of the above letter is the firm of Nicholson & Co., the Bechstein agents at Sydney, Australia, and when they charge us in their letter with using the Leipsic criticism as a piano advertisement we must conclude that they are guilty of such a purpose particularly as they are interested in the Bech-

stein, and consequently are not capable of expressing an unprejudiced judgment.

It isn't the object of this paper to institute any comparisons between pianos, but the Steinway piano is a universal art product manufactured in the United States and Germany and played by artists at concerts all over the globe, and sold at such a high figure that the question of comparative quality with other producers can never be introduced for the sake of creating a parallel.

If at any time it were possible to make a Steinway piano at the price it costs to make a Bechstein or a Blüthner we think it would be a very sorrowful day for those two establishments. The price of the Steinway piano sustains the prices of the Bechstein and the Blüthner and enables Nicholson & Co. to sell the Bechstein at a profit, but as it is impossible to produce the Steinway pianos at the same figure that the Bechstein and the Blüthner are produced and bring the results to the Steinways and to the musical world as they now exist, the Bechstein and Blüthner pianos are always safe; they can always be sold because they can always be sold for less money, and because they always cost less money to make. The latter two pianos are unknown in the United States and are not sold here except in isolated instances, while the Steinway piano is sold in large quantities in Germany, where the other two pianos have their homes.

We should never have made any reference to this matter, but the letter of Nicholson & Co. compels us to give our opinion on the subject—particularly as they impugn the motive of the original reproduction of the Leipsic article.

That Leipsic article stated the truth, and for that reason it was hardly necessary to say anything at the time except to reproduce it.

Heinrich Meyn.

This popular singer has filled recently many notable engagements. He was one of the artists in a concert in Cleveland, Ohio, two weeks ago, and bore off the honors of the occasion. Here is what the critic of the *Plain Dealer* said:

Mr. Meyn's groups of songs were delightful. His rich, resonant and sympathetic voice appeared to great advantage in the new Tosti song, "Chanson de l'Adieu." The words are beautiful, pathetic and full of meaning, and the melody, correspondingly full of pathos and depth, was sung by Mr. Meyn with impressive feeling and expression. The Arthur Foote song, "Love Me if I Live," was equally suited to his style and temperament. It was full of fire and passion and aroused the usually cold Fortnightly audience to an unwonted display of enthusiasm. Mr. Meyn gave as encore "Ashes of Roses," by Mary Knight Woods. His next group contained Schumann's lovely dreamy "Die Lotosblume," which was well in his voice, and was sung with the intensity of feeling and exquisite finish that invests Mr. Meyn's art. The stirring "King Charles" (Maud Valerie White) met with the same success it had aroused at Miss Prentiss' musicale last Friday, and was insistently redemanded and brilliantly repeated. * * * Mr. Meyn sustained his part with splendid vigor and spirit. In the choruses his voice dominated easily and his solo work was effective and pleasing.

Miss Alice Breen has just returned from a stay at Lenox, Mass., in the Berkshire Hills, where she was the guest of prominent people.

Mary Louise Clary will be heard in a number of important music festival events during this month, including the "Swan and Skylark," at the Albany festival, May 3; "Samson and Delilah," in Cleveland, May 11; Tarrytown music festival, May 16; with the Damrosch Society, in Washington, D. C., on May 17; Verdi's "Requiem," in Allentown, May 23, and with the Apollo Club, in Kansas City, Mo., May 25.

Mr. Carl's Third Recital.

A BRILLIANT and interesting program, magnificently played, characterized the third of Mr. Carl's recitals at the "Old First" last Friday afternoon.

Bach was represented by a chorale, interpreted with fine shading and rare artistic finish, and Guilman by a new minuetto, played for the first time at these recitals. Mr. Carl has the rare ability of holding the attention of his audience and carrying it with him to the finish. It is therefore gratifying to note the interest displayed for the masterworks of this instrument and in hearing them interpreted. The audience was of immense proportions, crowding the edifice to the doors.

The Toccata from the Fifth Symphony by Widor; a charming Romance by William Henry Richmond, played for the first time, and a brilliant March Fantaisie by Henri Falcke (also new) figured in the list of works performed at this recital, which proved one of the most interesting recitals of the present series.

E. Ellsworth Giles, tenor, and Andrew Schneider, baritone, assisted, and were both in excellent voice. The final recital will be given this week, Friday afternoon, at 4 o'clock.

Hood Pupils' Recital.

Both at Newark, N. J., and in New York Miss Louise L. Hood last week gave recitals, a score of violin and piano students assisting. Her New York recital, in the large music room at 489 Fifth avenue, had this program:

Ensemble, Marche Militaire.....Schubert
For two pianos and violins.
Misses Quimby, Richardson, Plaut, Bonneau, Loughlin, Irwin, Campbell, Ewan, King, and Messrs. Irwin and Townsend.
Violin solo, Moto Perpetuo.....Bohm
Miss Ethel King.
Piano solo, Album Leaf.....Beethoven
Miss Hortense Plaut.
Violin solo, Sixth Air Varié.....Dancila
Miss Alice Richardson.
Ensemble—
Barcarolle.....Pache
Gavotte.....
Misses Blanche Plaut, Felice Clement, Daisy Campbell, Alice Richardson, Estelle Ewan, Ethel King.
Violin solo, Introduction and Polonaise.....Allen
Miss Estelle Ewan.
Ensemble, Air on G String.....Bach
Misses Irwin and Loughlin, Messrs. Irwin and Townsend.
Solo, Romance in F.....Beethoven
Miss Emma Irwin.
Piano solo, Gavotte.....Ambrose
Miss Marion Bonneau.
Solo, Chanson Villageoise.....Rameau-Papini
Miss Lulu Loughlin.
Ensemble, Hymne à Sainte Cecile.....Gounod
Misses Irwin, Loughlin, Plaut, Mr. Townsend and Mr. Irwin.
F. W. Riesberg at the organ.

Little Ethel King made a special hit with her "Moto Perpetuo," and the consensus of opinion was that Miss Lulu Loughlin was the most brilliant of all the soloists. Miss Hood is doing excellent work with her various pupils.

Busy musicians feel it to be necessary to cut loose from care and labor once a year, and get away to rest and think. All through the year of singing and teaching the mind turns to the weeks of summer when professional duties must cease. Where can one best spend those weeks? What can be best gained in them? How can one be best fitted for a new year? During the coming summer Mr. Tubbs proposes to gather the students at Allenhurst for discussion of various musical interests, as his time permits. At these gatherings he wishes to present subjects which all should understand, and which can be given to the whole class at once, thus saving attention to them in private lessons. The pupils can obtain board at Asbury Park, which is just across the lake (Deal Lake) from Allenhurst. The trolley cars run every few minutes between the two places. Except on very warm days the students walk from Asbury Park to Mr. Tubbs' house. Address any inquiry to Frank H. Tubbs, at 121 West Forty-second street, New York.

The renowned basso Edward O'Mahony announces a concert for Thursday evening, May 25, at Chickering Hall, when some superior singing may be expected.



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Pappenheim Annual Concert.

MME. EUGENIE PAPPENHEIM'S annual concert with some of her professional and advanced pupils occurred at Chickering Hall last Tuesday evening before a packed house, discriminating and appreciative, lavish in gifts of flowers to the participants.

These were the participants: Mrs. Corinne Wiest-Anthony, of Philadelphia, Pa.; Dr. George Conquest Anthony, of Philadelphia, Pa.; Mrs. Grace Geraldine Bronson, of Aurora, Ill.; Miss Emily Houghton, of Brooklyn, N. Y.; Miss Ida Hutshing, of New York; Miss Lillian Lipstadt, of New York; Mrs. Belle Lederman, of New York; Mrs. Augusta Northup, of Brooklyn, N. Y.; Miss Frieda Stender, of Bensonhurst, N. Y.; Miss Celia Sonn, of New York; Miss Enid Woolf, of New York; Miss Florence Frankl, violin; Madame Pappenheim and F. W. Riesberg, accompanists.

Madame Pappenheim's fame as one of the greatest of the operatic prima donne, united with her successful record as a teacher, since those days, suffices to attract many beautiful voices, the basis for all real permanent success as a vocal pedagogue.

The chorus opening the program was well given by ten fresh young voices, Dr. Anthony singing the baritone solo with finish. Much applause was given to the Mozart duet, sung with repose and expression by Mrs. Anthony and Miss Stender, and Miss Northup's distinct enunciation in a love song and breadth of style in the "Prophet" romanza earned her an encore. Mrs. Bronson has a sweet, true soprano voice and, united with the violin played by Miss Frankl, created favorable comment. Miss Lipstadt's expressive face and voice were especially noticeable, and Dr. Anthony's "Cradle Song" received a hearty encore. He has a nice text, "Golden slumber kiss your eyes."

A young maiden hardly in her teens, Enid Woolf, sang without notes, in a full and clear soprano voice and reaching high A, all in such unaffected manner and with such spontaneity that she got a rousing recall. The difficult aria from "Waffenschmied" was sung by another young girl, one of last year's successes, Frieda Stender, also sans notes, plus much expression and art. Her high B flat was powerful and true, and as she has also much temperament the public gave her a warm greeting.

Dr. and Mrs. Anthony sang Henschel's "Gondoliera" with unity and artistic finish, and for encore one of the Caricciola Italian folksong duets. Miss Sonn's low B flat and her general appearance and vocalization brought her warm applause, and Miss Hutshing's armful of flowers was a partial reward for her excellent singing of a brace of ballads. A pretty voice and person is that of a tall blond, Miss Houghton, who pleased all, her high C ringing forth beautifully. Miss Frankl again assisted with her violin. "Honor and Arms," sung by Dr. Anthony, was a superior performance. Intelligence and vocal merit unite in him and he was given hearty applause. Mrs. Anthony's singing of the "Blue Danube" valse fairly brought down the house, to which she responded with Henschel's "Spring." She is a finished young artist, with beautiful natural voice.

The acting and singing of Mrs. Lederman and Miss Hutshing in the "Quarrel Duet," from Auber's "Mason and Locksmith," was most delightfully effective, so that they had to repeat a part. The concert closed with a trio sung by Misses Stender and Northup and Mrs. Bronson, in which Miss Northup's solo was especially admired.

At the close of the program there were calls for Madame Pappenheim, who modestly answered.

Hamlin's Strauss Songs.

George Hamlin met with his usual success in Cleveland recently, by giving his series of Strauss songs. We append a criticism from *The Voice*:

Now comes George Hamlin, who significantly added to a reputation already national when he brought out this Strauss recital first given in Chicago. Strauss has a worthy prophet. Hamlin has a mellow, rich, lyric tenor, well and evenly handled, and sings with ease and flexibility. He imparts the necessary sympathetic tone coloring to these songs, so varying and delicate in their differentiation of expression.

These songs have as their noticeable characteristic an individual flavor, richness and flexibility of coloring and freedom of modulation in the piano accompaniment that make it almost possible to term them sonatas for voice and piano. Orchestral possibilities of tone shading and coloring are echoed and hinted at in these piano parts, which interweave and overlap the vocal melody, while never obscuring it, so much so as to demand a sympathetic rendition the ordinary accompaniment seldom gets.

In this absolute demand Miss Prentiss rose to the occasion finely. Mr. Hamlin's style and diction of the German text were highly intelligent and artistic and the recital formed a unique musical event.

Mrs. Marie Paur.

MARIE PAUR, the wife of Emil Paur, died last Thursday afternoon, 3:30, at the residence of her husband, 106 East Seventeenth street.

Death was caused by a complication of diseases. Mrs. Paur had been sick six months. Her maiden name was Marie Burger. She was born in Gengenbach, Baden, in 1860. She came to this country six years ago, and lived with her husband in Boston until last autumn, when both moved to this city. Mrs. Paur was a pianist, and had ap-

Pond. The ashes will be buried at Mrs. Paur's native town. Mr. Paur was in Canada conducting his band and playing the piano. He arrived a few hours before the death of his wife. During his absence Richard Burmeister will take his place as solo pianist and one of the violinists of the Paur Orchestra will conduct.

THE MUSICAL COURIER extends its heartiest sympathies to Mr. Paur in his bereavement.

Miss Martha Miner, who made a big success at the French Embassy in Washington on the 17th, has been very busy for the past few weeks. On the 14th she sang at a concert in Ridgewood, N. J.; with the Washington Heights



THE LATE MRS. MARIE PAUR.

peared with success both in this and other Eastern cities. She is survived by her husband and two sons, aged fourteen and sixteen years respectively.

Mrs. Paur was a woman of fine character and a devoted wife. She was an excellent artist, pupil of Clara Schumann and Leschetizky. As a chamber music player Mrs. Paur was distinguished. Funeral services were held at the house last Friday evening, Rev. Father Elliott officiating. Saturday morning the remains were cremated at Fresh

Choral Club on the 18th, with the Madrigal Singers at Chickering Hall on the 25th in the afternoon, and in the evening with J. H. McKinley in Forty-eighth street. On the 27th Miss Miner appeared with the Mendelssohn Choral Society in East Orange, and on the 28th at a concert in Berkeley Lyceum. On the 29th she sang with the Press Club. In fact, owing to her many engagements, she has been obliged to decline a flattering offer from the Banda Rossa.

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Music in St. Louis.

EFFORTS to rescue the musical community of St. Louis from the limbo of neglect which has hitherto obtained, so far as the musicians of other large cities are concerned, have been met in a different spirit from what was expected. In my desire to confer a favor I drifted by chance into truths, unpalatable truths, which had the effect of rousing a feeling of indignation among the various ladies who signed the protesting plea which appeared in THE MUSICAL COURIER last week.

After severely censuring Chicago for dumping her garbage into the Mississippi River, which, by the way, shows that Chicago is wise in her generation and believes in the removal of everything unpleasant, the St. Louis ladies imply that I was unaware of the existing condition of musical affairs in their city, whereas I had taken much time and trouble to ascertain facts.

I am accused of having mistaken ideas on the subject, and it is further implied that the desire was to hold musicians up to ridicule and bring odium upon a great commercial city. The intention was merely to state facts, facts, as I had found them, and also to give publicity to information gleaned from the most reliable sources, and herein have I transgressed. The "plea" says that there is remarkable unanimity of purpose among the musical workers of St. Louis; then why is the reconstruction of the Choral Symphony Society necessary? This society, which has recently been under the direction of forty ladies, is to have a change in management and to be conducted on very different principles next season. If the "perfect harmony" spoken of in the plea exists, why does not the Philharmonic society (one of the largest in St. Louis) co-operate? And why, if it is the desire of St. Louis musical workers to support local enterprise, is it necessary for the St. Louis Quintet Club to go out of existence, owing to lack of recognition on the part of the public and musicians generally?

In this "plea" I am taken to task because I remarked upon the paucity of events during the week I visited St. Louis.

The excuse put forth is that it was "Holy Week," which is a time not usually devoted to amusement. "Holy" weeks seem to preponderate in the Missouri city; they overcrowd the other weeks alarmingly, for I find that in the week ending April 15 (just fourteen days after Holy Week) the regular correspondent found himself without sufficient excuse to send in a letter to THE MUSICAL COURIER. He was written to regarding the matter, and replied: "Last week there was really nothing to say, which accounts for the fact that I said nothing." The seven days from April 8 to April 15 were therefore silently eloquent in my vindication. Again, I find that the week ending March 25 was also noticeably without musical interest, the usual correspondent finding himself unable through lack of material to tell the outside world what St. Louis was doing in the way of music; not even a small recital happening to justify him inventing events. To a thoughtful mind this gives food for reflection, especially as the "plea" claims that if the St. Louis letters of the regular correspondent are followed carefully readers of THE MUSICAL COURIER will soon be convinced that there is a great deal going on in St. Louis.

Now as to the expressions of opinion from a "prominent artist," to which so much exception is taken by the writers of the article entitled "A Plea for St. Louis." In the first instance the "prominent artist" is one whose name is known and respected by the older residents of St. Louis, many of whose families he has instructed for a number of years. He is an artist in every sense of the word, and has been a worker in the cause of art. The other artist whom I quoted is a woman of the highest type of intelligence, musical, artistic, and progressive, an active worker in club and social life and well known as one of the finest professionals of the West.

The majority of those from whom the "plea" emanated are scarcely competent judges of the situation, as their position in life removes them from the harassing worries and

tribulations of the musical profession. For the most part they are dilettante amateurs, who can have no such knowledge of the true requirements and support needed by artists and the musical profession generally as one whose daily life is in contact as close as mine.

To begin with, Mrs. James L. Blair holds a position altogether unassailable; she is absolutely and entirely a society woman, whose leisure is music, who follows music as a pastime, who has had the advantage of following art without the disadvantages pertaining to the pursuit of an artistic career. If she elects to sing in comic opera society will turn out and pack the theatre, because it is Mrs. Blair, the leader, who sings, and the general public will go because "society" goes. But if a young, unknown, struggling artist is announced to sing, will society or the general public attend?

Because Mrs. Blair and her friends can command a full house they necessarily think that "St. Louis as a Republican city believes in the protection of its home industries," and that "it also believes in the upbuilding of its local art." This is not the case in regard to the resident artists of the city, who are worthy of considerably more attention than they receive. How many of the local artists have been engaged to appear at concerts given by the local societies this year?

To mention a few of the more prominent: There is Charles Humphrey, the tenor, whose singing is infinitely more artistic than several of the visiting artists engaged by the local societies.

Victor Lichtenstein, an artist who was first violinist under Nikisch at the Gewandhaus.

Georgia Lee Cunningham, one of the most popular sopranos of the West. The Misses Miller and Schaefer, ensemble pianists, indorsed by the leading critics and artists of Berlin and New York.

Edwin McIntyre, the brilliant organist, who, the *Herald* says, ranks with the leading organists of the country. James J. Rohan, the brilliant baritone. Mary Norris Berry, a young soprano, with beautiful voice, charming personality and refined method. How many public appearances have any of the above named artists made this season? Ernest Kroeger, too, the pianist composer, a recital from whom, in any other city would be considered an "event." Many more names might be added, such as Ehling, Vieh, Galloway, but these suffice to show that St. Louis is well supplied in the matter of artists. The interest taken in art is comparatively small, and it is not surprising that some of the artists express themselves bitterly with regard to the existing conditions. Notwithstanding the "Plea for St. Louis," the advancement of music in that city is not likely to progress unless some more adequate means than "slow assimilation" is suggested.

Regarding the musical happenings of the week, Mr. Griffith contributes the following account.

FLORENCE FRENCH.

ST. LOUIS MO., April 28, 1899.

Last Friday evening Victor Lichtenstein, violinist, assisted by Homer Moore and Alfred G. Robyn, gave his initial violin recital since his return from Europe, in the Y. M. C. A. Auditorium. I was unable to be present, but from all accounts the audience was large and exceedingly enthusiastic. His program included the Concerto in D minor, by Wieniawski; "Chaconne," by Bach, and the famous aria on the G string, by Bach. Mr. Moore sang in his usual good style numbers by Massenet, Reyer, Schumann and Mattei, and was compelled to respond to several encores. Mr. Robyn played the accompaniments.

The last miscellaneous concert by the Union Musical Club was given at Memorial Hall on last Saturday afternoon. The program had the usual complement of piano and vocal numbers, the most interesting of the former being the "Sakuntala" overture, by Goldmark, arranged as a piano quartet and played by Mrs. Charles Cale, Miss Gussie Steitz, and Messrs. James T. Quarles and Ottmar A. Moll. Miss Adelaide Kunkel displayed marked talent as a pianist in a Bach Fugue and "Les Bois," by Prudent.

Miss Eva Murphy played a gavotte by Gluck-Brahms and "Marche à la Turque," by Mozart. Mrs. George Carrie, who possesses a very sweet soprano voice of good range and medium power, sang two charming songs by Bonheur and D'Hardelot. Mrs. Alice Watson contributed two songs, "From Out Thine Eyes," by Ries, and "Chanson d'Almée," by Delibes. The next recitals for the club will be two recitals by the Kneisel Quartet, which will be given next week as a part of the program for the entertainment of the delegates to the national meeting of the Federation of Women's Clubs.

Alexander Henneman gave his eighteenth Sunday afternoon musicale at Henneman Hall last Sunday. A very interesting program was given, and included several piano solos by Ottmar A. Moll, vocal solos by Miss Clara Schuricht and cello numbers by Max Froehlich.

Frank J. Benedict gave his closing organ recital of the season at the Pilgrim Congregational Church on Thursday evening. He was assisted by Miss Adelaide Kalkmann, soprano, and Mr. Griffith, tenor. The principal organ numbers played were the Sonata in D minor, in three movements, by Merkel; "Cantilene Pastorale," by Guilman, and the Bach G minor Fugue. Miss Kalkmann was very effective with "Ah, Perfidio," by Beethoven, and was recalled.

A musicale was given on Wednesday evening at the Niedringhaus home, in Plymouth place, by the Rubinstein Club. An interesting program was presented, one of the best features of which was a group of cello solos by Max Froehlich. Mr. Froehlich is a cellist with a brilliant future. He has the temperament and breadth of interpretation to make a great artist. Charles Kaub did some very good work in a group of three violin numbers by Reinecke, Van Goens and Neruda. Mrs. Meyberg displayed a soprano voice of good quality and considerable power in an aria from "Herodiade," by Massenet. Miss Grace Gosting, a promising pupil of Mr. Humphrey's, and Wallace Niedringhaus, who possesses a very good baritone voice and is a pupil of Homer Moore, both sang several ballads in good style.

Several important choir changes have been made for the coming year, to take place May 1. Homer Moore has been engaged as soloist and leader at the First Presbyterian Church. Miss Mary Norris Berry is to be retained as soprano, and a good tenor and contralto will be induced to locate here to fill the other two parts of the quartet. Louis Hammerstein will remain as organist. The Second Baptist Church, long noted for its fine music, has re-engaged Mrs. Georgia Lee Cunningham for the soprano and Mrs. Oscar H. Bollman as contralto for next year. Charles Humphrey, tenor, and Wm. H. Porteous, bass, will remain. Miss Adelaide Kalkmann has accepted the soprano position at the Pilgrim Congregational Church. Horace P. Dibble will take the organ position vacated by Mr. Benedict. The choir of the Lindell Avenue M. E. Church, August Halterm director; that of the First Congregational, Ernest R. Kroeger director, and that of the Grand Avenue Presbyterian Church, E. M. Read director, will remain unchanged.

Wayman McCreery has composed a "Te Deum" which seems to have considerable merit. It has been added to the repertory of Christ Church Cathedral and the Church of the Holy Communion.

At last the announcement of the St. Louis Bureau of Music has appeared. It is a very handsome book and is calculated to do St. Louis a great deal of good as a musical centre.

Thursday evening Homer Moore, baritone, assisted by Alfred G. Robyn at the piano, gave a lecture recital on the

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"World's Great Operas" in the Liederkrantz Hall, at Belleville, Ill., constituting the last concert in the concert series given there this season by St. Louis talent. Following is the program given:

Aria, Vedro, mentr' io sospiro, Nozze di Figaro.....	Mozart
Homer Moore.	
Piano transcription, Sextet, Lucia.....	Donizetti
Alfred G. Robyn.	
Romanza, Bella siccome um angelo, Don Pasquale.....	Donizetti
Romanza, Sie venticata assai, Dinorah.....	Meyerbeer
Homer Moore.	
Piano transcription, Traviata.....	Verdi
Alfred G. Robyn.	
Aria, Vision Fugitive, Herodiade.....	Massenet
Homer Moore.	
Piano Fantaisie, Quartet Rigoletto.....	Verdi
Alfred G. Robyn.	
Aria, High Priests' Prayer, Sigurd.....	Reyer
Homer Moore.	
Piano transcription, The Prize Song, Die Meistersinger.....	Wagner
Alfred G. Robyn.	
Prologue, Pagliacci.....	Leoncavallo
Homer Moore.	

MILTON B. GRIFFITH.

Sauer on the Coast.

The great Sauer plays this week at Portland, Ore., under the auspices of the Musical Club, of that city, and also plays at Spokane. Several days ago the advance sale of tickets for the Portland recital was over \$900. Next week he will give recitals at Kansas City, Milwaukee and Chicago. It is said that the advance sale at Kansas City has never been so large before for any pianist. Mr. Thrane and his representative, Mr. Gottschalk, are evidently taking advantage of every "card" played in the "up to date" managerial game. We quote abbreviated criticisms of Sauer's success on the Coast:

It requires a very great player to achieve respectful attention. Sauer is great from any pianistic point of view. He talks with his fingers as unconsciously as men articulate with their tongues and lips. He plays with poetical abandon. The somewhat exaggerated brandishing of his arms is in reality not affectation, but emotional breadth. The playing of Chopin is the true test of a pianist. No one has written more musically or poetically for the instrument than he who did more to make it a solo instrument than any other. Sauer is by nature eminently qualified for Chopin's interpretation, and proved it by the manner in which he played a Bolero, a Nocturne and an Etude—the last seldom heard. He closed his program with Liszt thunders, and produced so much applause that he was recalled and gave as a final encore a Liszt waltz.—San Francisco Examiner.

Sauer showed his rarity chiefly in the Schumann and Chopin numbers. He is above all a poet. Passionately sad when the music requires it, he has the gift of conveying the most subtle, elusive and delicate feelings. Tenderness ripples like a dream over his instrument. The finest, most sensitive chords of the artistic nature are struck. His reveries are the most exquisitely ethereal ever sent forth from a musical instrument. At the conclusion of the Schumann Toccata an irrepressible, ecstatic "Oh!" escaped from several susceptible members of the audience, so rare was the conception, so faultless the execution which buried itself in the idea.—San Francisco Bulletin, April 20, 1899.

THE MUSICAL COURIER has received a handsome and uniquely gotten up program of Miss Frances Mosby's Memphis, Tenn., concert. The rough yellow paper of the program proper has a smooth green stiff cover, with the monogram, "F. M.," in gilt, the whole tied with a dark green silk ribbon, sealed with a golden seal wax, with the letter "M." The effect is tasteful and elegant in the extreme. This concert will be duly reported in our next issue.

The semi-annual concert given by pupils of Gustav Levy occurs at Carnegie Hall, May 18, Thursday. The exceptionally brilliant playing of the piano students at the last winter concert is recalled with pleasure. Chopin and Rubinstein concertos were done in artistic fashion, and at the coming concert more high class piano performances may be expected. Few are the teachers in New York who have such piano playing pupils as Mr. Levy—and conversely, few the pupils with such a teacher.

New Haven Music Notes.

THE New Haven Symphony Orchestra gave the last of the series of concerts arranged for the winter recently before, perhaps, the largest audience of the season. Miss Mary Louise Clary, the well-known contralto, was the soloist, and further assistance was given by a large chorus of students from Yale University.

The program opened with the Beethoven Fifth Symphony. It has been played before by the local band, but never with more precision and finish.

Miss Clary displayed a beautiful, resonant and well-trained voice in her two arias with orchestral accompaniment.

Interest centred on a new composition, an overture, "Spring Time," by Wm. E. Haesche, a local violinist, which the composer conducted himself. It is a series of melodic themes, well orchestrated, and adds another to the list of writings of this young and promising composer. "Charfreitagzauber," from Wagner's "Parsifal," was a number of more than ordinary interest to local musicians, and showed conscientious training in its interpretation, being given here for the first time.

A university chorus naturally brings up the subject of a "voice" department at Yale. There is an urgent need for it. More of the men follow singing in some degree or other than any of the present studies in the musical department; in fact, this department is made up very largely of non-collegiates at the present time. When the voice department is inaugurated, it will, I believe, prove to be one of the most popular departments in the University.

An innovation for this old Puritanic vicinity was a series of concerts given Sunday evenings. Popular prices prevailed and excellent programs were played.

Music in Richmond, Va.

The annual music festival of the Wednesday Club took place recently. The Boston Festival Orchestra, under the direction of Emil Mollenhauer, accompanied the chorus and soloists, and gave many selections in a way that delighted the audience.

Mendelssohn's "Hymn of Praise," "God Is Our Help and Strength," by Villiers Stanford, and "Hiawatha's Wedding Feast," by Coleridge-Taylor, were excellently rendered by the Wednesday Club, under its able director, Arthur Scrivener. The children's chorus, under Walter Mercer, gave "The Legend of Bregenz" and several short selections with admirable effect, proving splendid training.

The soloists assisting the Wednesday Club were Miss Sara Anderson, Miss Blanche Towle, G. M. Stein, Miss Anna Lohbiller, Myron Whitney, Jr., Clarence Shirley, Evan Williams and Campanari. While the audience expressed a hearty appreciation of several of these singers, their enthusiasm went beyond bounds over the numbers given by Campanari, whose masterly singing cannot be too highly praised. Evan Williams also, in the solos of "The Hymn of Praise" and in an exquisite reading of "Waft Her, Angels," evoked storms of delighted applause.

Altogether the festival was a great success and the Wednesday Club finds itself proportionately stronger and with even brighter prospects for another year.

A fine performance of Rossini's "Stabat Mater" will be given with full chorus and orchestra at the Music Hall, in Baltimore, on May 4. Among the artists will be Miss Kathrin Hilke, soprano; Edith J. Miller, contralto, and Signor Clemente Belogna, basso.

A prominent voice teacher, who goes to Europe, perhaps indefinitely, has arranged with his pupils to turn them over to P. A. Schaecker. This speaks volumes for the high standing achieved by Mr. Schaecker as a voice specialist, which is coming to be his life work.

Castle Square Opera Company.

THE American Theatre was packed to the doors on Monday evening, "Faust" being the attraction. The opera was much enjoyed despite many shortcomings.

Chief among these was the inefficiency of the orchestra, which cannot do justice to the score with the few strings. More violins, violas, cellos and especially basses are indispensable to a production of Gounod's opera.

The dominant figure of Monday's performance was without the shadow of a doubt the Mephisto of O. P. Regneas. His work was artistic in every particular. Such singing as his is what we want at the American Theatre. Miss de Treville shared the honors with Regneas.

Mr. Sheehan was earnest enough, but he will have to be reincarnated in order to be anything like an ideal Faust. This is the closing week of the season here.

Cortland Conservatory of Music.

The second concert of the Cortland Conservatory of Music Choral and Orchestral Society was given Wednesday evening, April 12. The assisting artists were Miss Unni Zund, soprano, of Syracuse University; Miss Marie Lindemere, contralto; Miss Ruth McNett, soprano, and L. L. Wellman, baritone.

The society is composed of a chorus of forty voices and orchestra of twenty-five pieces. In the "Tannhäuser" March the orchestra gave evidence of careful training under Prof. A. E. Darby. In the two-part songs the chorus delighted the audience with the excellent quality of tone with which the sang and the light and shade effects were more like a quartet of trained voices than a chorus of miscellaneous voices. Miss Lindemere's contralto voice was heard to excellent advantage in the Grieg number and in response to an enthusiastically demanded encore she sang De Koven's "For Thee." Bemberg's "Hindoo Song" was a happy selection made by Miss Zund for her initial solo. Its plaintive strains seemed to perfectly fit her voice, and so delighted were the audience that a double encore was demanded.

In the cantata "Ruth" the chorus showed its best work. The precision of the attack and release, the shading and tone quality were excellent, and Mr. Bowen, the director, must feel very proud of the work done. The orchestra played with good quality of tone and following the direction very well, and considering that it is made up of entirely young students, the work accomplished by them is marvelous. Miss Zund's voice was particularly well fitted to the music of Ruth, as was Miss Lindemere's to the Naomi music. Miss Ruth McNett and L. L. Wellman, both pupils of Mr. Bowen, sang the short parts of Orpah and Boaz with excellent voice quality. George Oscar Bowen directed the work. The next work to be given by the society is Lynne's "Curfew Bell," which will be sung at the third yearly commencement of the Conservatory of Music.

Alberto Jonás and Leontine Gaertner will play the Grieg Sonata at the A Capella Club concert in Milwaukee on Thursday evening, May 4. They will also play several soli.

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Madame Katherine Evans von Klenner.

TO speak at this late day of Mme. Katherine Evans von Klenner is infinitely worse than carrying the old proverbial coals to the old proverbial Newcastle. Who, musically inclined, in America does not know of her wonderful work? Who does not know of the wonderful method of which she is the exponent in America? In the musical world the name "Garcia" spells "Miracle."

To think that we have the possibility of acquiring this method from an American, teaching in America, almost passes belief. Yet Madame von Klenner is the authorized exponent of the Viardot-Garcia method in America. Pauline Viardot, the youngest daughter of Garcia, views with lively enthusiasm the work of her favorite pupil in America. One can scarcely say more than this.

Madame von Klenner comprises in her make-up a large number of rare faculties or talents. She has traveled extensively and has studied most of the music of nations in their own homes. Thus the Spaniard has taught her to know Spanish music, the Briton to understand oratorio, the German to know and love the Lieder, the Italian to love the Southern classics, &c. In her treatment of pupils she is also unusually happy. Here her innate sympathy is called into play. The prospective pupil, quite unwary, thinking no evil, is put at ease by Madame von Klenner, who, chatting lightly on various subjects, succeeds in an incredibly short space of time in ascertaining to the finest degree the exact nature of capability of the newcomer. She hears the quality of the speaking voice, studies the gestures, intonations, various shades of enthusiasm, and before the brief interview is at an end Madame von Klenner can tell to a nicety of just what the prospective pupil is capable. She has already estimated the temperament, voice quality, general culture, intelligence and in fact everything essential concerning them. She is very frank and honest in her treatment of prospective pupils, and will not extend hope to a hopeless applicant.

Concerning the rare method of which she is the exponent in America Madame von Klenner is justly an enthusiast. The work of Garcia in the musical world needs no consideration at length. The singers and method which have succeeded him are the most potent factors which render further analysis unnecessary. The father and instructor of the great singer Malibran needs no introduction to the public, made familiar with his work by the successes of Madame von Klenner. She knows, through her teacher, as well as through her own persistent researches, the mystery of voice placement, of tone production, of securing different colors and qualities of tone, of perfect breath control, of phrasing without breaks or weakness, of vocalizing, of securing agility, flexibility, pure intonation, dramatic as well as lyrical results, of enunciation, inflection and diction. All this she knows and she has the rare gift of imparting her knowledge to the most unpromising pupil. Where sympathy does not show her the way knowledge does, and vice versa.

Her pupil recitals have long been one of the features of New York music life. Through these she removes all awkwardness, diffidence and gaucherie from those of her pupils who appear. And none of her pupils can tell just at what time they will be called upon for an appearance, for she will select them most unexpectedly and present them to the critical public which always assembles at her studio. Her studio is a regular rendezvous for the best known musicians of New York, whose interests are divided between Madame von Klenner as an intensely interesting individual and her method, which works miracles daily and hourly. It is indeed almost incomprehensible to watch the progress of quite crude material which falls into her hands. At first the pupil knows worse than nothing, for she knows faults; then in six months or a year we find her with a well-placed voice, vocalizing easily and correctly, and possibly singing in any one of the three most necessary foreign tongues.

Madame von Klenner's pupils are filling responsible and public positions in more than one city of the Union, and her large classes are constantly sending out numbers of well equipped vocalists.

Aside from Madame von Klenner's gift as a teacher,

she has most decided talents in other directions. An opera singer herself, she is also a writer of no mean ability and an acclimated connoisseur in all matters pertaining to art, literature, questions of the day and art history. Such a remarkable combination as this does not exist in many teachers of Europe or America. This sketch must necessarily be brief, for one wishes neither to seemingly exaggerate to the uninitiated Madame von Klenner's gifts as a woman and teacher, nor to reiterate to the initiated a well-known story. Hence we must content ourselves with modestly calling attention to what Madame von Klenner has accomplished among us by so brilliantly applying the only perfect vocal method, which she represents among us; to the method itself, to her pupils, professional and amateur, and to the celebrated teacher herself, concerning whom it is difficult to speak as a teacher merely, unless one adds that she is equally a singer, writer, art critic, &c., indefinitely.

At her studio, 40 Stuyvesant street, the Viardot-Garcia method is in full operation; pupils are advancing by large strides, voices are saved, created, fostered and polished. America can feel grateful that she no longer need send her talented children abroad to acquire a correct method of singing, for Madame von Klenner represents this among us, and pupils from the North, South, East and West can stop at 40 Stuyvesant street and receive to perfection that instruction for which they almost always seek in vain abroad.

Madame von Klenner and the Viardot-Garcia method are one; her instruction renders it well-nigh impossible for a pupil to fail who has studied conscientiously with her.

Europe is not necessary, for we have the method and the teacher here. One need say no more.

New England News.

THE Hartford *Courant* of recent date says: For the third time the Hartford School of Music has been successful in presenting an artistic trio concert to an audience that overflowed Hosmer Hall into the adjoining rooms. The concert yesterday afternoon was the closing one of the series, and in many respects the best. The players seemed to merge into more evenly balanced work than heretofore, the individuality of any instrument not being allowed to dominate the playing. The opening trio was by Gade, a "Novelletten," made up of a series of brief, sketchy movements, having an airy lightness that required much delicacy of touch in interpretation. They were played well, but did not seem to captivate the audience. Isidore Troostwyk, the violinist, gave a Suite by Ries, which was a really fine composition, carrying a smooth and delightful andante movement, closing with the most bewitching gavotte imaginable. Mr. Troostwyk again made a fine impression as a player, and certainly takes rank with many players of wider reputation.

A pleasant surprise for the audience was a request number, not on the program, by Leo Schulz, the 'cellist, who played a Romanza by Schumann with expressive feeling and a broad, free interpretation. It will linger in the memory of the trio audiences as one of the charming numbers of the series, played in a thoroughly musicianly way. The closing number was Schubert's Trio, op. 99, a composition of solid worth, and it was played with most artistic feeling, on the whole the finest piece of work the trio has given. It opens with an allegro moderato movement that at once brings a strong theme to the front, and after an andante and a rapid moving scherzo, closes with a rondo that is thoroughly delightful. The balance of the playing and the subordination of individual work for the better presentation of the whole was marked in this number. Mr. Noyes, Mr. Troostwyk and Mr. Schulz have in these concerts established themselves as artists who will always be welcome upon the concert platform in this city, and music lovers have reason to be grateful to the Hartford School of Music for the novel idea of bringing these fine musicians together in this series.

A concert was given in Westerly, R. I., by Mr. and Mrs. Fred L. Martin, of Providence, April 20. The Westerly Business College Orchestra appeared for the first time in public since its organization.

Miss Maud Paradis and Miss Lucie Tucker, of Boston, appeared at the Sunday evening recital in Lowell, Mass., with the Orchestral Society.

An organ recital was given in the North Church, St. Johnsbury, Vt., by Miss Margaret E. Gorham, assisted by Miss Marjorie Batchelder and Miss Emma L. Shufelt.

The Alpha Musical Club, of Newport, R. I., has never given any public performance, but gave its services for the benefit of local charities recently. The membership of the club is: First violins, I. A. Corey, Miss Anna S. Crandall, Rev. Dr. Cutter, Howard Milne; second violins, A. C. Sherman, A. B. Marvel, G. E. Gorton, A. W. Gash, C. F. Walker; violas, Ralph Wood, J. D. Atwater, C. A. Hammett; cello, G. H. Bryant, A. P. Crandall; pianist, J. H. Dunbar; flutes, Dr. W. S. Greene and J. W. Blain; clarinet, Dr. W. C. Stoddard, and cornet, John Dring, Jr.

The Friday Morning Club, of Worcester, Mass., gave a Tchaikowsky program at their last concert.

Mr. and Mrs. Lavern H. Harrington entertained with a musical at their home, 50 Puffer street, Lowell, Mass.

Under the auspices of the Wednesday Afternoon Club, Prof. Marcus White, principal of the New Britain Normal School, delivered an interesting and instructive lecture on "English Songs and Their Authors," at the Norwich (Conn.) Club.

The Wednesday Music Club, of Waterbury, Conn., met at the residence of Mrs. Wilton H. Pierce.

A chorus of over forty voices, under the direction of George E. Marsh, sang Bordes's Mass in F, at the First Congregational Church, Leicester, Mass.

The choir of the Unitarian Church, of Bangor, Me., has recently been reorganized: Miss Mae Silsby, organist and director; Joseph M. Bright, tenor; Miss Faustina S. Curtis, soprano; Mrs. Gorham H. Wood, contralto, and Harry W. Libby, bass.

A concert was given in Easthampton, Mass., in which Leonard Humphriss, an Easthampton musician, a pupil of Fred L. Clark, and Edward B. Birge, director and instructor of music in the schools, took part.

The annual concert of the Williston Musical Association has just taken place in Easthampton, Mass. The glee club has sixteen members and the orchestra six pieces. E. J. Dower is leader of the chorus and Irving Sobotky, of Northampton, of the orchestra.

Arrangements are completed for the spring concert to be given by the Northampton (Mass.) Vocal Club May 10. Miss Shannah Cumming, of New York, will be the leading soloist.

The Rubinstein Club, of Rockland, Me., has held its annual meeting, when the following officers were elected: Mrs. W. C. Pooler, president; Miss Hattie Bird, vice-president; Mrs. Clara Snow, secretary; Mrs. Ada Mills, treasurer; Mrs. Carrie Burpee Shaw, Mrs. D. N. Mortland, Mrs. Louise Furnish, Mrs. James Wight and Mrs. F. M. Shaw, board of directors.

Arthur J. Bassett gave a complimentary recital in Memorial Hall, Worcester, Mass., for his pupil, Clara Alice Blood. Last Friday evening another pupil, Mr. Davis, of Spencer, played.

Mrs. J. Alfred Tougas, of Woonsocket, R. I., gave a recital in Foresters' Hall in Ashton.

Miss Helen May Butler gave the second in a series of violin recitals by her pupils, at her studio in the Conrad Building, Providence, R. I.

Katherine McDuckin.

The well-known contralto of Philadelphia has been quite busy during the past month, to judge from the list of engagements we append herewith:

April 5th, Mt. Vernon Club, Philadelphia, Pa.; 7th, Wagner program (Symphony Orchestra), Philadelphia, Pa.; 11th, organ recital, First Presbyterian Church, Pottstown, Pa.; 12th, miscellaneous concert, Phoenixville, Pa.; 16th, Sunday Musical Alexis Club, Philadelphia, Pa.; 21st, piano recital by Julius Schendel (afternoon), Chestnut Street Opera House, Philadelphia, Pa.; 21st, Gaul's "Holy City" (evening), Camden, N. J.; 26th, miscellaneous concert, Philadelphia, Pa.; 27th, miscellaneous concert, Wayne, Pa.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Ave., APRIL 29, 1900.

THE importance of the Mendelssohn Club as an influence on the music of the city was exemplified by the large gathering at Central Music Hall, Wednesday night, at the third and final concert of the season. The program was the most interesting yet arranged, although the number "She Was But Seven," by Hawley, might have been omitted without any regret. The standard of the club generally is very high, and if all the voices are not of the best compass and quality, still the effects obtained through the ability and musicianship of Harrison M. Wild leave little to be desired. The club has steadily gained in favor and the "Mendelssohn's concert" is now a musical and social event in which the most lively interest is taken. The subscription list shows the names of the people most prominent in the musical profession, as well as those known in "society," and the prospects for next year are even better than the season just ending.

Assisting at the Mendelssohn Club concert were Miss Helen Buckley and Ben Davies. The young and very much admired soprano made one of the biggest successes in her career, receiving an ovation after her first group of songs. Miss Buckley's French diction and the dainty piano effects she obtained were really remarkable in their purity. Her voice is under admirable control and she sings with simple elegance in the matter of phrasing and musicianship. All the selections were of the kind to bring out the best qualities of Miss Buckley's art and give her every scope to display both the lyric and dramatic singing which have made Helen Buckley one of the artists most sought after in the country. Her performance with the Mendelssohns has even enhanced the splendid impression she created with the Apollo Club recently.

Ben Davies is always a favorite, but I wonder if he were a local or an American singer if such tremendous enthusiasm would be excited over Handel's "Waft Her, Angels," if the same interpretation were given. Individuality and "effects" are all very well in their way, but there are times when they could be a little less pronounced. Mr. Davies is a visitor and a novelty; he commands a good price; he is obliged to give his audience something that the local artist cannot, and in lieu of something else he gives us sentimentality.

Grant Schaeffer played excellent accompaniments. The following was the program:

The Crusaders, op. 52, No. 3.....	MacDowell
A Message.....	Florence Gilbert
Absence.....	Berlioz
Fleur des Alpes.....	Wekerlin
	Miss Buckley.

The Pilgrims' Chorus, Tannhäuser.....	Wagner
Recitative, Deeper and Deeper Still.....	Händel
Air, Waft Her, Angels.....	Händel
To the Genius of Music.....	Mohr
(Incidental solo, Miss Buckley.)	
The Sands o' Dee.....	Goldbeck
Nina (old Italian).....	Pergolesi
Flocks Are Sporting (old English, 1744).....	Carey
She Was but Seven.....	Hawley
Ring and Rose, folksong.....	Sullivan
The Long Day Closes.....	Sullivan
Hark, Hark, the Lark.....	Schubert
To Sylvia.....	Schubert
Drink to Me Only with Thine Eyes.....	Schubert
I'll Sing Thee Songs of Araby.....	Clay
Turkish Drinking Song.....	Mendelssohn

"Martha" has been the opera given at the Studebaker Theatre this week. The principals are the same as have appeared during the season; the chorus was good, and the orchestra much improved. The Castle Square Company has taken a long lease on the affections of Chicagoans, the audiences having in no wise diminished from those of the previous weeks.

After one of the most successful concert trips ever made Max Bendix returned this week to Chicago, and has been already engaged to conduct a series of summer concerts, beginning June 15. During the tour no less than thirty-nine cities were visited. Omaha, Kansas City, Topeka, Pueblo, Colorado Springs, Denver, Leadville, Portland, Salt Lake, Ogden, Provo, Salem, Spokane, Duluth, Superior, Calumet, Houghton, Ironwood, Marquette, Fond du Lac, Manitowoc and other Western and Northwestern were among the principal points at which the Bendix Company was heard. At every place the success was simply phenomenal, and the requests for return visits are numerous.

When two such prominent singers as George Hamlin and Frank King Clark give hearty endorsement to a teacher, it can be taken for granted that he must be more than ordinarily capable. In a circular recently received from Moritz Rubinstein I find the following letters:

DEAR MR. RUBINSTEIN—I am much pleased with the work I have done with you for the past few months. I believe your method of teaching is sure to prove beneficial to anyone who may study with you. I will gladly recommend your work to singers whenever

the opportunity arises. I wish you great success, which I know you will have as soon as musicians learn of your work. Sincerely yours
GEORGE HAMLIN

MY DEAR MR. RUBINSTEIN—I cannot thank you too heartily for the splendid results attained through your teaching since I began work with you. I can recommend you most heartily to any singers desiring your services. In expressing the determination to continue my work with you until my departure for Europe next year, I subscribe myself, Very gratefully yours,
FRANK KING CLARK.

Mr. Rubinstein's specialty is German diction, and to acquire this several of our leading singers have coached with him.

GENEVIEVE CLARK WILSON.

The following are among Mrs. Wilson's engagements for April and May: April 7, "Persian Garden," city; April 21, Platteville, Wis.; April 24, La Crosse, Wis.; April 25, recital with Glenn Hall for Outlook Club, city; April 27, Rock Island, Ill.; April 30, sacred concert, Unity Church, city; May 3, Springfield (Mass.) Festival; May 10 and 11, Tarkio (Mo.) Festival; May 23, Aurora; May 27, La Fayette, Ind.

I made mention recently of a program of local compositions which I understood was somewhat of a pioneer experiment in school work. It is brought to my attention that this was not the first time such a thing has been done, and that, in the old days of the Hershey School, Frederic Grant Gleason produced programs composed of music written by his pupils and within the last five years he has also given programs of music by young local composers. The following is a list of the more important compositions by pupils of Frederic Grant Gleason, produced in Chicago under his supervision. Dornroeschen's cantata for solos, chorus and orchestra, John A. West, produced in 1880, orchestra conducted by the composer; "Choral Overture," chorus, orchestra and organ, John A. West composer and conductor, Clarence Eddy organist (1881); Cantata, "The Golden Asp," composed and conducted by Miss Eleanor Smith (1883); Andante from Symphony in C, Horace Ellis, was given at the last orchestral concert of the Columbian Exposition. In 1895 an entire program, all shorter works, with the exception of the closing number, a piano concerto by Robert W. Stevens, played by the composer; 1896, romantic opera by Dr. R. Sterrett (principal numbers in concert form), orchestra conducted by the composer. Besides the above, many single numbers or groups of numbers have been presented at various concerts.

Yankton, S. Dak., recently had the pleasure of a recital from our eminent pianist, Emil Liebling. At his recital he played the following program:

Prelude in E minor and Songs Without Words.....	Mendelssohn
Sonata in D minor, op. 31, No. 2.....	Beethoven
Magic Fire Scene from Walküre.....	Wagner
Autumn.....	Chaminade
Children's Ball.....	Westerhout
Valse de Concert, op. 34.....	Moszkowski
Indian Bell Song from Lakmé.....	Delibes
A Day in Venice.....	Nevin
Dawn. The Gondoliers. Venetian Love Song. Good Night.	
Nocturne, op. 37, No. 2.....	Chopin
Funeral March.....	Chopin
Polonaise de Concert.....	Schytte
Brilliant Bird, from La Perle du Brésil.....	David
In Sweetest Sleep.....	Hofmann
If I Were a Gardener.....	Chaminade
Fantaisie, Ruins of Athens.....	List
Introducing the Dance of the Dervishes and Turkish March.	

Mr. Liebling's Western trip was attended throughout with the success which this artist always enjoys; he is persona grata everywhere; either as a friend or artist there is always a welcome for Liebling.

I hear excellent accounts of Miss Marsh, who sings with ease and intelligence, has a high soprano voice and remark-

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ably facile execution. Miss Talcott, too, who accompanied Miss Marsh at Mr. Liebling's recital, is very musicianly and a good solo pianist, so it would seem that the music department at Yankton is very strong. Miss Talcott is in charge of the piano department.

Mr. Liebling will be assisting soloist at Mrs. Cherry's recital at Sioux Falls, May 22. Mrs. Cherry is the leading vocalist of that city, and is spoken of in very high terms.

* * *

For those teachers whose work brings them in contact with young children, I would recommend a little book of song stories, published by Clayton F. Summy. Although it is published with a view to fulfilling the requirements of a Sunday school, still the songs are singable and adaptable for children at any other institution.

This collection of songs has been published in response to earnest requests from various sources. They are taken from the book, "Song Stories for the Kindergarten," by the Misses Hill, and are the copyright property of the publishers. The mere mention of these songs being taken from "Song Stories for the Kindergarten" will be sufficient to insure for them a cordial welcome among all serious workers in the higher education of the child.

D. A. Clippinger, the well-known vocal teacher, who is also an able writer, goes to the root of the existing evil in the conditions of music in America when he replied to Arthur Weld's article in a recent issue of *Music*. Mr. Clippinger takes issue with Mr. Weld, and in an article herewith reproduced, which appears in the *Choir Journal*, he tells in plain language the reason for the lack of support accorded to Americans in their own country:

Arthur Weld in a recent number of *Music* dilates at considerable length on what he terms "Vulgarity in Music." Mr. Weld is working under great pressure. He is in great perturbation of spirit. He feels there is an emergency which must be met. He is much wrought upon by "coon" songs in "rag-time," and in defense of his conviction he airs a vocabulary at once commanding in its proportions and comprehensiveness. We know Mr. Weld to be a capital good fellow, an excellent musician and a man of fine literary attainments, but we can't help wondering just a little where he spends his time that he is brought in such violent contact with the soul blighting "coon" song and the ungodly "rag-time."

We go about our business and make no effort to avoid people who look as if they had a "coon" song up their sleeve, and yet we do not chance to hear songs of that character scarcely once a year. Where are such songs sung? Probably at the vaudeville theatres; but one is not compelled to haunt the vaudeville. But granting that "rag-time" is a disease and low bred "coon" songs an indication of mental and moral degeneration, what is the cause and cure? Mr. Weld takes off his gloves and takes the fraternity to task for its share in the propagation and dissemination of this unmusical effluvia. Our conviction is that in this he is wasting his ammunition. We know a large percentage of the fraternity in Chicago, and we have never seen a composition of the kind mentioned in a single studio. Other cities are doubtless the same. Publishers never send us such songs, and if they did, they would land in the waste basket at once. They are not taught in the studios, neither are they sung by the people who study singing. "Coon" song singers and "rag-time" pickers do not come to us and we do not go to them. They are outside our bailiwick. How, then, are we to be held responsible? If they could be corralled and brought in we would administer or attempt to administer an antidote for this moral poison with which they are saturated, but until that is done we are helpless. The facts are, we are no more in touch with the disseminators of this musical miasma than we are with the Rajah of Swat. We don't write such stuff, neither do we sing or teach it, and we don't feel inclined to give up a lucrative business and go gun-

ning for the man who does. It is a difficult proposition, this saying what is music and what is not. Some of the simplest songs have awakened the purest emotions of the human soul in millions of people. This is art; a composition is not to be measured by its technical difficulty or its contrapuntal complexity.

But who is responsible for this calamitous visitation—this musical distemper—this canker which is said to be gnawing at our vitals? It does not take a musician to write such music. In fact, a musician could by no possible means deliver himself of such an effusion. This puts it at once outside the profession. Probably the great reckoning will reveal the fact that a certain class of publishers whose interest in art is purely commercial and whose creed is "fifty and ten off" will have to carry part of the responsibility. Or perhaps the piano maker who goes out along the highways and hedges and compels people to buy his productions until there is scarcely a house that has not a piano with a young lady attachment. We know positively that many an alleged ballad has been laboriously worked out on the keyboard of an upright piano with no previous knowledge of harmony. And has found its way into and defiled the American home because its creator had money enough to pay for printing it. In such a case "chill penury" would be a blessing to humanity. And yet we do not feel inclined to deplore this condition as deeply as does Mr. Weld. We wish it might be otherwise and we are sure it will be. It is a form of musical activity which is certain to result in something better. Whatever of beauty and truth there is in these songs will live, but there is that within humanity which sooner or later must and will discard what is not of the beautiful and true and seek for something better.

The development of musical appreciation in America in the past twenty-five years has been phenomenal, and there is a larger number of honest teachers now than ever before. The future of music in America is assured. The people who are producing this so-called cheap music are working out their musical salvation not with fear and trembling perhaps, but in their own way, and we have a conviction that no constitution can stand that sort of thing year in and year out and not long for something better. But America is not the only country upon which this blight is fallen. Some years ago, when the writer went to Germany, to get into the atmosphere of Beethoven and Wagner, he was awakened the first morning in Berlin by a big lunged, lusty young Teuton singing "Annie Rooney." And if any number of Americans can concoct anything worse than the music of the German bands we hear on our streets they should be denied the right of citizenship.

While our pencil is sharp, we want just a word concerning the grand opera, a season of which has just closed. It came, took our money, and like the Arab silently stole away. Our observation is that we Americans still derive a great deal of satisfaction from being swindled. In fact, if we are not swindled at certain intervals we feel there is something wrong and don't sleep well. But a season of grand opera with a lot of small singers and large prices puts us on our feet at once. In the season just closed a remarkable part of the exhibition was the colossal nerve of the management in giving important parts to singers many of whom could have been replaced to advantage by singers in the audience. The price of admission remained the same. The performance went on and was interrupted at regular intervals by applause from people with less clothes and more diamonds than good taste, and the obliging foreigners would get up, after being killed, and come before the footlights to acknowledge it. At the end of the season they take themselves and their salaries back to Europe and put in the summer telling what shocking bad taste the Americans have. And the worst is, it is true. Meanwhile the American singers continue to look for something to do.

D. A. CLIPPINGER.

Mr. Bruns, the manager of the Virgil School, reports a considerable increase in the number of applications for the summer course from out of town teachers. The Virgil method is receiving considerable attention on the part of our pianists and teachers. People here are somewhat conservative about adopting new methods, but when the usefulness and need of such an excellent invention as the clavier is made known the Chicago teacher is quick to recognize and support it; so it is not surprising that Mr. Bruns' report of the applications for instruction in the Virgil system is satisfactory beyond expectation.

A. Robert Nicoud gave a concert at North Masonic Temple Wednesday. He was assisted by several of the faculty belonging to the Gottschalk Lyric School, of which he is a member.

If others of our local teachers would take the interest in the American composer that J. H. Kowalski does there would be less complaint about the lack of recognition. In his immense repertory he gives special prominence to W. H. Neidlinger's compositions, even going so far as to declare that he considers "Night," and "Morning" and "Memories" three of the most beautiful things ever written, while the same composer's "Reveries," the most intensely dramatic, the sentiment and expression being simply superb.

Mr. Kowalski is also a great admirer of Alfred Robyn's compositions. For effective coloring and for melody he says he knows of no other American composer whose works more thoroughly repay for the study entailed.

In securing Jan Van Oordt for the violin department of the American Conservatory, J. J. Hattstaedt has shown the discrimination and judgment for which he is noted. Mr. Van Oordt's performance has everywhere been received with favor, his large tone and immense technic being very much remarked, as well as his originality of interpretation. He will prove a valuable addition to the already strong forces of the American Conservatory. There is no more progressive institution than this school of music. Mr. Hattstaedt is making still further additions to his faculty, full particulars of which will be duly announced. He will spare neither expense nor hard work to further increase the reputation of the reliable American Conservatory.

* * *

Leaving Chicago for Europe next month will be Mr. and Mrs. Nelson Burritt, Mr. and Mrs. F. S. Hannah (Jenny Osborn), Glenn Hall, Allen Spencer and Whitney Mockridge. The last named will reside permanently in England, where he is extremely popular and recognized as an artist of excellent ability. Speaking of Mr. Mockridge reminds one that his musical education was obtained in Chicago, and his teacher, Clement Tetedoux, is still to be found in his studio at the Athenæum Building. Mr. Tetedoux has obtained some of the best results from his pupils of any master in Chicago. Mr. Mockridge is one of the many who give their professional reputation mostly to Mr. Tetedoux. Others who can be named are Miss Marie Millard, Miss May Douglas and Miss Grace Milton, all of comic opera fame. Miss Jean Wallace, of Pittsburg, who sang for Patti and who so pleased the famous prima donna, was also a pupil of Tetedoux. In fact it was owing to a remark of Patti's that Tetedoux went to New York, where for a number of years he continued to teach before coming to Chicago during the time of the World's Fair.

In speaking to Miss Wallace Patti remarked: "The man who taught you to sing should not be wasting his substance on the desert air of Pittsburg, but should go to Paris or New York," and Tetedoux went to New York, but seeing greater possibilities in the great Western metropolis finally concluded to make Chicago his home.

Miss Mae Acton, soprano, now doing excellent work in St. Louis, also studied with Mr. Tetedoux, as did Frederick Carberry, whose singing and voice production have made him known all over the country. Mr. Tetedoux is

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* * *

A recital was given at Kimball Hall, Wednesday, by J. B. Corbett, assisted by Miss Dora Hauck and Miss Helen King, under the auspices of the American Conservatory.

Miss Edyth Evelyn Evans, the young contralto whose reputation for artistic singing has constantly increased and who really has made tremendous progress during the present season, is engaged at La Crosse April 24, Tarkio May 10 and 11, and Aurora May 23.

* * *

An interesting letter coming into my possession was addressed from a lady at Tampa to a manager who had engaged Mrs. Geneva Johnstone Bishop to give a concert. It reads:

DEAR DOCTOR—Please, Doctor, ask Mrs. Bishop to sing "I Know that My Redeemer Liveth" Monday night. She seems so kind and generous I think she will do it if you ask her.

She sang it Tuesday night in Phoenix, and that alone was worth more than the price of the ticket to me.

It is one of the masterpieces of music, and it seems to me if she would sing it more perfect, more beautiful, more thrilling, she must be transformed to an angel.

I never enjoyed a song so much in my life, and I am just hungering and thinking to hear it again. Yours, &c.

The seventy-eighth recital by pupils of William Nelson Burritt was given by Mrs. Charles Howard Trego at the Assembly Room, Fine Arts Building, Thursday morning of last week. Mrs. Trego's program was composed of French songs, to which she gave explanatory remarks. The recital was one of the prettiest I have heard this season, and was attended by a large and very appreciative audience. Mr. Burritt's pupils can be found among the best known professionals of this city. There is certainly no one with a larger and more artistic class than he enjoys, but he has few pupils who do better work than Mrs. Trego. An efficient accompanist was found in Miss Harriet Engle Brown, and also in Grant Schaffer, who played the accompaniments of his charming songs. Mr. Schaffer is regarded as one of the composers who will come to the front, and judging by his recent contributions to musical literature the day is not far distant when he will be recognized both at home and abroad. The program given by Mrs. Trego was as follows:

J'Avis Révé.....	Melodia
La Tombe et la Rose.....	Quaranta
Ne Donne Pas Ton Cœur.....	Massenet
Villanelle.....	Dell' Acqua
Air, Plus Grand Dans Son Obscurité (La Reine de Saba).....	Gounod
A La Claire Fontaine.....	Schaffer
Par Derrière Chez Mon Père.....	Schaffer
Le Rossignol.....	Schaffer
(Accompanied by composer.)	
Berceuse, Jocelyn.....	Godard
Dans le Sentier.....	Massenet
Réverie.....	Bizet
Pourquoi Rester Seule.....	Saint-Saëns
Chanson de l'Almeé.....	Delibes

Miss Harriet Engle Brown, accompanist.

W. H. SHERWOOD.

The following are some of the most recent notices regarding Mr. Sherwood's recitals:

A well merited appreciation of a truly excellent musical entertainment was shown last night by the large audience which gathered in Library Hall to hear William H. Sherwood, the great pianist of Chicago, and the Choral Union. The singing of the Choral Union

in part songs were creditable and showed the careful training which is characteristic of Professor Parker. The performance of Mr. Sherwood was remarkably good, his execution showing strength, feeling and finish. Mendelssohn's "Variations Serieses," a march in D major by Raff, and selections from Chopin were exceptionally well executed and enthusiastically applauded, while his performance in general gave the keenest enjoyment to the very cultured and critical audience by whom he was greeted.—The Madison Democrat, April 19, 1899.

Of Mr. Sherwood's playing there need be little said, for his art is well known. The beautiful tone he won from his instrument yesterday, the finished technic and scholarly reading he displayed were what we have learned to expect from him. With an admirable basis of sound technic Mr. Sherwood manifests a musical disposition, scholarly, reserved and intelligent. His performances this season have been characterized eminently by these qualities, and he has steadily confirmed the good opinion in which he has long been held by the music loving public.

Mr. Sherwood's program included, besides the pieces named, a Fugue in G minor of Kluginger, op. 5, No. 3, edited by Mr. Sherwood; Mendelssohn's "Variations Serieses," op. 54; four études of Chopin, beautifully played, namely, C sharp minor (Elegy), op. 25, No. 7; C minor, op. 25, No. 10; F minor (fourth posthume), No. 1, and A minor ("Wintery Wind"), op. 25, No. 11. The program closed with the Mendelssohn-Liszt Wedding March and Elfin Dance, from "Midsummer Night's Dream."—T. B. in Chicago Journal, Friday, April 14, 1899.

* * *

Mr. Liebling played and lectured at Marion, Ind., at the Conservatory of Music, April 14.

The final concert of the Spiering Quartet series will take place Tuesday evening, May 2, at University Hall, Fine Arts Building. The quartet will have the assistance of Max Heinrich.

The Kneisel Quartet will give a concert May 8, under the direction of Mrs. G. B. Carpenter.

The last general concert of the Amateur Musical Club was given at the University Hall, Fine Arts Building. Leon Marx and Mr. Janpolski were the assisting artists. Mrs. Annette R. Jones, Miss Morrill, Mrs. Tyng, Mrs. Oscar Remmer, Miss Adler, Miss St. John and Mrs. Williams took part in the program.

Among callers at this office recently was Mrs. Stella Prince Stocker, a composer of Duluth (Minn.). Two songs by this talented writer were recently heard at the Manuscript Society, of which she is a member, and were sung with pleasing success by Herman Walker. Mrs. Stocker is director of the Cecilian Choral Society at Duluth, and is very active in the interests of music in that city.

Albert Borroff, at present studying with L. G. Gottschalk, gave a concert at St. Mark's Episcopal Church, at which A. Robert Nicond, the violinist of the Gottschalk Lyric School, was the assistant.

Miss Clara Dausch, a young pianist whose work is highly regarded, gave a very interesting concert Friday afternoon. Miss Von Holst sang several numbers.

The St. Paul Dispatch has the following to say regarding Mrs. Yale's song recital:

A limited number of people were entertained last evening at the studios of Mrs. Viva Avery Smith and Mr. De Lorme with a song recital, which transcended in merit their highest expectations. The singer was Mrs. Jane Huntington Yale, well known for her fine contralto voice and excellent work on the concert and oratorio stage. Mrs. Yale has applied herself of late entirely to the further cultivation of her already well trained voice and to gaining possession of a large repertory. The result was apparent last evening in her full, sweet tones, her dramatic rendition of those songs which called for such expression, and the varied and interesting character of the program, at the close of which Mrs. Yale's voice was apparently as fresh as at the beginning.

Her rendition of Hoffman's "Mein Ruh ist Hin" had all the pathos and charm intended by the composer, while the "Hindoo Song," a prayer to Brahma, the Hindoo god, for the return to life of one

dead, was sung in accents of intense supplication. Parker's "People Victorious," which requires a declamatory style, was given with good effect, and the two numbers by Gluck, "Che Faro," from "Orpheus" and a "Serenade," which closed the program, were sung with intelligence and careful attention to phrasing. "Aja dienen Augen flicse Meine Lieder," by Ries, and "Ein Traum," by Rubinstein, showed that the singer had been working to good effect upon her German, and the Gavotte from "Mignon" elicited the warmest applause for its clever delivery. The other numbers were "Autumnal Gale" and "Ich Liebe Dich," by Grieg; Nevin's "Merry, Merry Lark," "The Sweetest Flower that Blows," by Hawley; Denza's "May Morning," "The Lass With the Delicate Air," and "Bendemeer Stream," an old Irish ballad. Mrs. Smith accompanied with great care and discretion.—St. Paul Dispatch.

Of Miss Estelle Rose the Omaha Bee said:

Yesterday afternoon, in spite of strong attractions at the playhouses, a good audience assembled at the home of the Women's Club, the First Congregational Church, to hear a number of German songs sung in the original language by Miss Estelle Rose, of New York. Miss Rose was the recipient of the most flattering applause, and many Easter gloves were roughly handled by the women who gathered at the classic shrine to enjoy the gems of Schumann, Schubert, Brahms and others who have made the name of German Lied famous.

Miss Rose has a glorious contralto voice, which she uses to advantage in all styles of composition. Her phrasing and tone color are as artistic as her interpretations, which excel in soulfulness. She has a gracious manner and a fine stage presence, free from all affectations and embarrassment, even in her charming little talks which preceded each number.

Miss Estelle Rose was not unknown here, having made an appearance at the exposition last year. This recital ended Mrs. Ford's concert series.

A pleasant little musicale was given by Madame De Norville at Steinway Recital Hall April 26.

Mrs. Anna Graff Bryant removes to the Fine Arts Building, where she has taken a charming suite on the fifth floor. Her success during the past season has been such as to justify her in considerably extending the scope of her school, and with the next season she will make some important additions.

Miss Elsa Breidt, the child pianist, gave a concert at Händel Hall on Wednesday.

The Evanston Musical Club gave its third concert of the season, a Mendelssohn festival, last night at the First Methodist Episcopal Church, Evanston. The soloists were Miss Jennie Osborn, soprano; Mrs. Alton Littleton Smith, soprano; George Hamlin, tenor; Miss Una Howell, pianist; P. C. Lutson directed.

Earl Drake announces the last concert of his series will take place next Wednesday. Mr. Hyllested, Mr. Lince and Mrs. Carrie Crane Beaumont will assist.

Cane Thompson, a young blind pianist and composer, a pupil of Adolph Weidig, will give a recital at Kimball Hall next Thursday, under the auspices of the American Conservatory. Miss Marcella Gienny will assist.

Emil Liebling announces a piano recital by Miss Myrtle Fisher, assisted by Vincent Fischer. This will be the last of the individual complimentary piano recitals of the present season by the advanced pupils of Mr. Liebling's class.

FLORENCE FRENCH.

Edward Bromberg.

Mr. Bromberg is happy and proud to say that last month he became a naturalized citizen of the United States of America. He is at present considering an engagement for next season at the American Theatre. On April 24 he will sing at the concert in the Waldorf-Astoria, which the Grand Conservatory of Music gives to celebrate its twenty-fifth anniversary. Among the artists who will take part in the concert are: William H. Sherwood, Miss Marguerite Hall and the Kaltenborn String Quartet.

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"The Musical Courier" in British Columbia.

THE following are extracts from the many appreciative notices which the British Columbian press has extended toward THE MUSICAL COURIER:

Mrs. Henshaw, of Vancouver, better known as "Julian Durham," was in the Royal City to-day and honored our sanctum with her presence. Her criticisms in THE MUSICAL COURIER show her to be, as she really is, a highly cultured lady, and, unlike many other music critics, is very practical. The edition of March 29 has quite a notice of our opera house and the "Pinafore" performance. New Westminster will be honored in future with a separate article under the British Columbia heading of the Canadian section. THE MUSICAL COURIER is published in New York weekly, is a splendid piece of work, from a typographical view, and at the reasonable price of 10 cents a number should find its way into very many homes of music loving New Westminster. It will be on sale at the book stores. Mrs. Henshaw will be glad to have the acquaintance of musicians, and will gladly attend any performances of which notice reaches her at her home in Vancouver.—The Daily Sun, April 7, 1899, New Westminster, B. C.

"First nighters" will be in evidence at the Victoria this evening when De Koven's opera "Robin Hood," new to Victorians, will be presented. As a further illustration of the rapidity with which the city is assuming metropolitan airs it should be mentioned that the music critic of the New York MUSICAL COURIER (Mrs. Henshaw, who writes under the nom de plume of "Julian Durham") came over from the mainland yesterday for the express purpose of attending the production of this opera here. There will be a crowded house, of course, and it is confidently expected that the performance will be of exceptional merit.—Victoria Daily Times, April 13, 1899, Victoria, B. C.

Clementine de Vere.

Madame De Vere has been kept quite busy since she returned to New York. Among other important engagements, she will appear with Paur's Orchestra at the Brooklyn festival on May 10, and also in Washington on May 17. Here are some more press comments upon her work of this season:

Clementine De Vere was an ideal Marguerite. Her voice has not been influenced, except for the better, since her last appearance here. Her acting was sincere, unaffected and extremely artistic.—Omaha Daily Bee.

Madame De Vere as Juliet is delightful, and she sang the amorous music with tenderness and emotion. Her pianissimos are wonderfully soft, yet there is no wavering even on the highest notes.—Denver Republican.

Madame De Vere fully upholds the anticipation after reading of her early studies and experiences in the Old World, where she sang under the most famous masters. With a range of exceptional limits, her voice is flutelike in the upper registers, and handled with a technic seldom heard. Expression and dramatic effect are by no means lacking in her work.—Denver Daily News.

Lillian Carlsmith.

Although this fine artist was hampered by a severe cold during the concerts in New York State and the Rosenthal concert in Columbus last week, she nevertheless won the highest encomiums from the press:

The trio and Carlsmith divided honors. Suffering from a bad cold, as she was, this premier contralto labored at a great disadvantage, but even under unfortunate conditions her glorious contralto voice, full, rich and resonant, so charmed her hearers that an encore was emphatically demanded and gracefully granted. In addition to her musical ability, Miss Carlsmith is possessed of a charming personality which adds to the pleasure of her numbers. She sings with ease, no straining of the voice being apparent, a particular feature being her free throatiness.—Elmira (N. Y.) Daily Gazette.

It was evident last evening that Miss Carlsmith was annoyed by a cold, but her annoyance was forgotten by her hearers as she sang and her beautiful, rich contralto reverberated through the room. Her high notes were unusually sweet, pure and distinct and her lower register was equally as resonant. She sang with good expression and an intellectual conception. Her encore was an English melody.—Elmira Daily Advertiser.

Sousa in Grand Rapids, Mich.

The principal musical event in this city was Sousa and his band of artists. Sousa, the conductor, composer and "march king," is a prime favorite here, and his concert, given in the Auditorium, April 7, tested the capacity of that house to its fullest extent. The program was a typical Sousa program. The selections made giddy sweeps from Wagner opera to "A Hot Time," and from Handel's "Largo" to a cake-walk tune.



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Florenza d'Arona.

THE following, continued from our last issue, is of interest concerning Madame d'Arona, the vocal teacher:

A DANISH TEACHER.

Carl Le Vinsen, who was for years at the head of the vocal department in the Royal Conservatory at Copenhagen, Denmark, and subsequently engaged by Theodore Thomas, Leopold Damrosch and Gilmore, as soloist, to tour the United States, has been, since his marriage to Mme. Florenza d'Arona, the secretary of her artistic affairs.

Madame d'Arona's success is, however, now reaching such proportions that a manager has had to be engaged, and Mr. Le Vinsen has resumed vocal teaching. Realizing the importance of the "d'Arona Special Teachers' Course," Mr. Le Vinsen has added the d'Arona method to his own and will prepare any pupil for Madame d'Arona who may desire from her finishing lessons. This course of Professor Le Vinsen is a guarantee of success. He has had wide experience both as a teacher and singer, and has given to the world some of the best artists now before the public, notably Oscar Hartdigsohn, of Hamburg Opera fame, who was one of the successes of the Metropolitan Opera House two seasons ago, under the management of Abbey & Grau.—The Musical Courier.

My time is simply all filled up with pupils, and my voice is so much more powerful than before coming to you, and it really never tires me now, even after a whole day of singing and talking. Your grateful pupil,

JANET B. WILLIAMS,

Vocal Teacher of the Temple Grove Academy, Saratoga, N. Y.

Miss Vanderpoel has a clear, silvery voice, which showed to great advantage in the "Jewel Song," from "Faust," and her rendering of the "Inflammatus" from Rossini's "Stabat Mater," with full chorus, was the gem of the concert. Miss Vanderpoel is a diligent pupil of the famous Mme. Florenza d'Arona.—Musical News.

Besides the above long list of recognized artists, the following are also artists who have been Madame d'Arona's pupils: George Saacke, oratorio and concert singer, sang the Landgrave in "Tannhäuser" lately with a glorious success in Providence, R. I.; Maude Rees, oratorio and concert singer, Providence, R. I.; Anna Bartholdi; Fannie Spamer, concert and oratorio, St. John, N. B.; Agnes C. Bryan, vocal teacher, Mariners Harbor, N. Y.; Edith J. Miller, solo contralto of St. Bartholomew's, New York, concert and oratorio; P. R. Harrington, solo tenor, Scotch Presbyterian Church, New York; Minnie Gilleson, vocal teacher in the Conservatory of Lincoln, Neb.; Professor Passmore, vocal teacher, Cheyenne, Wyo.; D. T. Crispin, formerly solo tenor of Trinity Chapel, New York, also vocal teacher; Frank Barnard, for many years solo tenor of old Trinity Church, New York; Ida Klein, prepared by Madame d'Arona for her debut in the opera of "Rienzi," under Leopold Damrosch, at the Metropolitan Opera House, New York, which was a success in every particular; Lulu Klein, Mrs. Coates, Frank Vanderpoel, former director and solo tenor of the First Congregational Church, East Orange, N. J.; Madame Regna, concert soprano, Brooklyn; Mrs. Tice, church soloist, Brooklyn, N. Y., formerly soprano soloist of St. Paul's.

Pupils who give special promise of following in the footsteps of the above are Miss Lillie Heidebach, Miss Estella Duolo, Mrs. Priscilla Wallace, Miss Adelaide Ackerman, Miss Edith Ruland, Miss Geneva Horn, Miss Flannigan and Miss Arone.

Frederick Maxson.

On the occasion of his organ recital at Springfield, Mass., the Daily Republican said:

Mr. Maxson soon showed that he is an accomplished musician. His playing is clear, well defined and musicianly. He played a grand chorus of his own composition, which is effective and well written. That there was no applause may be ascribed to the restraining fact that the concert was held in a church. Certainly there was not one present who did not enjoy the evening's music.

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Resigned.

ALBINO GORNO and Romeo Gorno have resigned from the College of Music, Cincinnati, and will organize a piano school of their own in that city.

The Broad Street Conservatory of Music.

The advanced pupils of the Broad Street Conservatory of Music, Philadelphia, are at present trying to complete the difficult course designed by the faculty for graduation, one of the requirements being the ability to successfully give a classical recital. These recitals have all been given in the concert hall of the Conservatory, 1331 South Broad street, Philadelphia.

Miss Iva Sargent one of the vocal students, offered an artistic program Wednesday evening, April 26. Miss Sargent has a well placed soprano voice of rich quality and remarkable resonance, and was ably assisted by Misses Ella O. Manning, Louise De Ginther, Maud Stout, Messrs. J. Louis Craig, J. A. Smith, D. Houseman, W. R. Smith.

John Witzemann, a talented young violinist, gave a recital on Thursday evening, April 27, which was a musical treat. The following program was finely interpreted, Mr. Witzemann showing such marked improvement in his tone production and bowing that it was a very easy matter to trace the master hand of his teacher, Mr. Schradieck, in the progress he has made this year:

Sonata, op. 13.....Grieg
Vocal Solo—She Alone Charmeth My Sadness.....Gounod
Concerto in A minor.....Vieuxtemps
Vocal soli—
Kathleen.....Wright
Love's Longing.....Wright
Fantaisie, Otello.....Ernst
Vocal solo—The Grenadiers.....Schumann
Reverie.....Combs
Rondo Capriccioso.....Saint-Saëns

The assistants were Miss Berenice Frysinger and D. Houseman.

Stella Alexander in Brooklyn.

Of the appearance of this pianist at the Brooklyn Institute recently, in conjunction with Max Heinrich, the baritone, the Eagle of next day said:

Mrs. Hadden-Alexander's first selection was MacDowell's "Sonata Tragica," a composition as cold as a Greek temple by moonlight and as clean cut and correct in form. Massive chords abounded, and the performer tossed them off as easily as though they were elementary exercises. The second movement, in allegro time, was the favorite of the four divisions in the sonata, and its deft execution brought out applause. There is a lovely theme in the fourth movement, entitled Allegro Eroica. It was worked up by the composer in a masterly way, and was played with fine effect. A Rhapsodie in G minor by Brahms, Chopin's well-known Nocturne in C minor, and Schumann's Romance, op. 124, followed. An old French dance, "The Rigaudon," by Ruff, was the most popular piece essayed. It is a brilliant composition, filled with intricate and delicate runs, and changing rapidly from key to key, and it was brilliantly played. A pretty rustic wedding march, by Templeton Strong, followed, and then "Dance of the Sylphs," by Howard Brockway, that was all too short. Moszkowski's brilliant Tarantelle, op. 27, was also brilliantly played.

Katherine Kerr Carnes.

Prior to returning to Madame d'Arona for a further course of study, Katherine Kerr Carnes filled and will fill the following engagements: Concerts at Helena, Ark., April 2 and 3; Vicksburg, Miss., on the 14th; Memphis, Tenn., on April 21, "In a Persian Garden," and to Fort Smith, Ark., for a concert, on May 21; Oxford, Miss., May 24; concert at Grenada on May 25; Natchez, May 27; Jackson, May 29; Vicksburg, June 1; Clinton, June 2; Brumsville, Tenn., June 5. For this course of concerts the aggregate sum Katherine Kerr Carnes will receive is considerable.

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Appendix:

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Tschaikowsky's Memoirs.

IN his lately published memoirs, the great Russian composer writes as follows respecting Arthur Nikisch and other "Germanized" musicians:

The Leipsic opera is proud of its young genius, Capellmeister Nikisch, a specialist in Wagner drama of the last period of his creations. I heard under this director the "Rheingold" and the "Meistersinger." The orchestra is the same as in the Gewandhaus, consequently, of the first rank, but faultless as the performances under Carl Reinecke may have been, one cannot form a right conception of the excellence of the orchestral performances till one hears the execution of the difficult, complicated Wagner score directed by such an ensemble master of his profession as Herr Nikisch. His direction has nothing in common with the celebrated and in its way incomparable manner of Hans von Bülow. Emotional, restless, full of effects in his play as Bülow was, so admirably quiet, so avoiding of all superfluous movement, but, at the same time, so astoundingly powerful, energetic and self-possessed is Arthur Nikisch. He does not conduct, but he seems to surrender himself to a certain mysterious fascination; one scarcely remarks him, he never tries to attract attention to himself, and yet we feel that the whole orchestra, like an instrument in the hands of a great master, is perfectly and willingly subject to the order of its head. This head is only of moderate size, a pale young man of thirty, with beautiful bright eyes, which must have magic power, as he can compel the orchestra now to thunder like the 1,000 trumpets before Jericho, now to coo like a dove, now to echo in a breath-sobbing volume of sound. And all this takes place without the hearers noticing the little capellmeister, as he quietly rules his obedient orchestra.

Nikisch is a Germanized Hungarian. He is not the only Germanized musician. Certainly no one has met among musicians a genuine Italian, born in Florence, passing there his childhood and his boyhood, possessing so many characteristics of the South, and who has adopted from the Germans so completely language, manner and musical style, as the talented Frederico Busoni. From childhood he has lived in Germany, where he received good musical training, and became a pianist of technical prominence and a composer. I lately heard a performance of one of his quartets. It showed great talent, and so unusually serious a tendency that I have reason to believe that the young composer has a strong character, a brilliant understanding and a noble ambition, and I do not doubt that he will soon be much spoken of. While I listened to his original rhythmical and harmonic combinations I lamented that Busoni had done violence to his own nature, and at all costs striven to be a German.

The same may be noticed in another Italian of the newest generation, Sgambati. Both of them are ashamed to be Italians. They are afraid of letting a gleam of melody shine through their compositions and struggle to be "profound" in the German style. Verdi, in "Aida" and "Othello," opened new paths for Italian musicians (without falling for an instant into Germanism, for the assumption that he followed in Wagner's footsteps is groundless), but his young countrymen go to Germany and try to gather laurels in the land of Beethoven and Schumann at the cost of a great national resurrection. They strive to be like Brahms, incomprehensibly profound, or even tedious, rather than be confounded with the legion of Italian composers who give us the stale wine of Bellini and Donizetti mixed with water.

In their ambition they forget the old fable that a lamb, even when it dons the lion's skin, remains a lamb, and that if the lion is by nature endowed with strength and pride, still all the gentleness, the soft wool, all the other charming properties which the lamb has developed by centuries of culture, are as much appreciated by him as the lion's virtues and qualities are by the lamb. I am convinced that Italian music will only enter on a new flowering period when its representatives determine, in place of thrusting themselves, contrary to their nature, into the ranks of the followers of Wagner, Liszt and Brahms, to draw new musical suggestions from the depths of their own national spirit, and renouncing the antiquated banalities of the thirty to find new forms which, in harmony with the luxuriant southern nature, will be distinguished

by brilliant melodic wealth and graceful external investment. Such qualities have always characterized the Italian genius, and can be united with depth, although perhaps not depth in the German sense of the word.

Lilli Lehmann to Mrs. Kaltenborn.

NEW YORK, April 24, 1899.

"MY DEAREST MRS. KALTENBORN—I cannot go away from New York without telling you how delighted I was with your work in arranging my concerts. Everything was promptly done, without disagreement of any kind, and artists alone know how delightful that is. If I ever come back nobody but you shall arrange matters for me, and what will give you more pleasure is that Mr. Kaltenborn did so well with the orchestra and accompanying me, that I can only express to you how much I was satisfied with his leading. He is really very much gifted; his baton reminds me of Mr. Seidl's, who was my ideal of leaders, and I say a great, great word if I tell you that he reminds me of him. He shall have a good future, and I hope we shall sing together often, when I come back.

"Let him have my kindest regards; and for you, all thanks, from

"Yours sincerely and most affectionately,

"LILLI LEHMANN."

Charlotte Maconda.

Miss Charlotte Maconda has been engaged to sing at the Cincinnati Saengerfest.

Last Wednesday evening Miss Maconda sang in Brooklyn with the Prospect Heights Choral Society, and was highly successful, as the following notice shows:

Miss Charlotte Maconda, the solo singer, gave an aria from Gounod's "Mireille" and the difficult Polonaise from "Mignon," and sang encores after each. Her brilliant voice and facile execution stood her in good stead in both numbers, the "Mignon" aria being given with remarkable ease, clearness and accuracy and showing that Miss Maconda is one of the best singers of bravura music on our concert stage. The "Mireille" song calls for the same qualities, with the addition of a demand for sentiment in the first part, which Miss Maconda met more happily than most florid singers are able to do. * * * The shading on the part of the chorus was excellent last night, and Miss Maconda's voice was exactly right in the solos, bringing out the beautiful melody like a line of moonlight through a dull sky.—Brooklyn Eagle.

Potter-Frissell at Dresden.

Owing to the courtesy of the Rev. and Mrs. Caskey, who on the occasion of their last reception before Lent most kindly offered an American pianist, Mrs. Potter-Frissell, an opportunity of giving to their guests a demonstration of the school of the maestro of modern pianism, Leschetizky. Mrs. Frissell played before a large number of the company who had assembled that afternoon. Her selections, consisting of the Bach-Tausig D minor Toccata, a Liszt Etude and several numbers by Rubinstein, Raff, &c., were listened to with profound interest. Mrs. Frissell's true musical conception, her temperament, feeling and brilliant technic won her many admirers in the audience, who characterized her first appearance in Dresden as an unqualified success.—Ex.

Wilhelm Middelschulte.

Wilhelm Middelschulte, the organist, gave an organ recital in Christ Reformed Church in Peoria, Ill., recently, which was an artistic success in every particular. His playing was masterful, and the program chosen from those composers whose works gave the player every opportunity he desired to display his beautiful touch, excellent pedaling and ingenious effects in registration.

Mrs. Dudley Alkins Tyng, soprano, of Chicago, assisted him, and her singing was notably excellent, the voice of good quality and enunciation delightful, while the songs she sang were eminently well suited to her voice.

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Charles L. Young, who has offices in the Townsend Building, has assumed the management of Mme. Rosa Linde, contralto, and Thuel Burnham, pianist.

* * *

The popular tenor Edward C. Towne has been engaged among other works for a performance of "Lucia de Lammermoor," at the St. Johnsbury, Vt., festival, the week of May 16.

* * *

Evan Williams and Gwylim Miles gave a concert in the Brockton (Mass.) City Theatre before a large and very enthusiastic audience last week. They were assisted by Mrs. Nellie Evans Packard, contralto, and the Brockton Ladies' Chorus, 100 voices.

* * *

The work for the final concert of the Schubert Society, in Newark, on May 11, will be Saint-Saëns' "Samson and Delilah," and the soloists will be Mrs. Julie Wyman, contralto; J. H. McKinley, tenor; Lewis Williams, baritone, and Clemente Belgogna, basso.

* * *

The Choral Society of Philadelphia, under the direction of Henry Gordon Thumher, gave a concert in the Academy of Music, on Friday evening. The program included George W. Chadwick's oratorio of "The Dying Phoenix," which was given for the first time in Philadelphia.

* * *

Miss Leftwich recently gave a recital at 81 Fifth avenue, before an audience delighted with her rendition of a varied program. Her tone coloring and expression were in the fullest sense scholarly. During April she has filled several engagements in Nashville, Tenn., and elsewhere in the South. In March she sang in Rockville, Conn., at a concert under the direction of George A. Mietzke, singing from "The Creation." She will probably be connected with one of the New York church quartet choirs next year.

* * *

Madame Lankow's important contribution to the vocal science, her "Method," has just been issued, and is for sale at the music stores, or can be ordered directly from Luckhardt & Belder, East Seventeenth street and Fifth avenue. It will be reviewed in the National Edition, which follows this issue of THE COURIER.

Madame Marchesi's Reappearance in London.

Mme. Blanche Marchesi, who returned to London on April 8 after one of the most successful tours in America, gave the first recital in London since her return on April 28. THE MUSICAL COURIER received the following cable regarding it:

"LONDON, April 28.

The Musical Courier:

"Marchesi's reappearance in London a colossal success.
"E."

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The Fletcher Music Method.

THE Fletcher Music Method, originated by Miss Evelyn Ashton Fletcher, gains new friends wherever it goes, and not the least of these are among the children to whom it is taught.

At the last demonstration of her method given by Miss Fletcher in New York before sailing for England, she placed on the blackboard some difficult music, with the time signature, but without bar marks, and asked a little pupil of hers to divide it into measures. At this request the child's mother rose from the audience in evident consternation, exclaiming: "Pardon me, Miss Fletcher, but my child cannot possibly divide that music. She has never studied fractions!" But even as she was talking the child had proceeded well on her way and presently completed the division correctly, with the aid of the friendly time division block, much to the amusement of the audience. This same small child surprised her family by playing on the piano at sight, slowly but correctly, in time, note and expression some of the "Lohengrin" music. And this is not a brilliant exception.

Music becomes a new world to the child, full of unexpected delights.

Put yourself in the child's place. What if you knew, now, every note that the keyboard includes, by its symbol, as you know many words by their symbols? You know mentally how they sound, you know their significance; so does the child taught by this method know his notes by sight and sound mentally. And he arrives at this knowledge through the games and stories connected with the "Musical Block Game," first, with the large wooden block and the tape staff, which he can handle; then with the smaller paper notes, which he cuts out and pastes on the staff; then with the pricked cards, which he sews in bright cottons; then on the blackboard in colored and white chalk, reducing them at last to the ordinary printed note on the pads. He also learns with this material to understand and use the various marks of expression.

He is made to realize the rhythm within himself, and its expression in music.

By the aid of the time division blocks—which are of wood of varying lengths, each length bearing the printed picture of its own value and its corresponding rest—which he builds first into trainloads until he becomes familiar with them; knowing the value of each one as compared with the others, and having been shown the meaning of the time signature, he readily divides into trainloads, first,

simple measures, composed of half and quarter notes and rests, and immediately the more complex grouping, beginning with one voice, then taking two, three or four; the greatest difficulty to the teacher being to keep him to the simple measures, of which he soon wearies from its very ease. When he can, without difficulty, divide the notes in the correct time, he is taught to combine rhythm and time, and understands what he is doing. This, in the old manner of teaching, has been one of the almost impossibilities for the ordinary student.

"If Miss Fletcher can give her pupils the ability to intelligently understand and combine rhythm and tune, she will have done quite enough with her method," said one of New York's leading musical instructors.

But this, though important, is but one of its virtues.

Ear training is continuous throughout, going hand in hand with nearly every branch, and gaining a firm hold of the child's consciousness. One small boy rushed into his mother's room, exclaiming: "Oh, mamma, baby's crying in high G!" And another boy found music in the hum of the trolley. The children listen gladly for every sound about them, and try to give to each its own musical value.

By means of a detachable keyboard—each note of which bears the staff picture of the tone it sounds—which can be taken to pieces and rebuilt, the child learns positively, by games, the position, name and sound of each note on the piano.

He is encouraged to put this knowledge into practical service by composing little tunes which he hears mentally.

A tonleiter, as unique in its development as the other material, is used to teach the child harmony. By this he learns how Mr. Major C. goes for a walk; walking a mile and resting, another mile, another, a half mile and so on to the end of his walk. Each Major is taken out, the child thus learning about the scale. Their cousins, the Mr. Minors, also become acquainted with them, and the chords and intervals are introduced and studied by the medium of interesting stories and games. The keyboard is utilized also for teaching the chords and intervals.

Meanwhile technic is treated in so fascinating a manner that the child trains himself in this, as he would physically and mentally by well chosen out of door games.

With many of the games songs are used for ear training. And the child is brought into a living sympathy with the great composers and artists by the relation of well-selected, historical stories, illustrated by photographs.

All this work is accomplished before the child goes to the

piano or other instrument; but when the course is completed he goes to the instrument with an intelligent, sympathetic conception of his work; he can play any simple piece completely, correctly, in every respect, and will make the true progress which knowledge, love and enthusiasm of and for his subject must naturally bring.

Children should be between the ages of six and fourteen for this teaching, and the completion of the course depends upon the age and ability of the pupils.

MAUDE E. WOODRUFF.

Minnie Gallagher.

Miss Minnie Gallagher, the soprano, sang at the recital and concert in St. Patrick's Church, Brooklyn, on April 26. She was assisted by Miss Gertrude Gallagher, contralto; Leo Leiberman, tenor, and James J. Byrne, basso. R. W. Crowe was at the organ.

This was the program:

Overture, Merry Wives of Windsor.....	Nicolas
Quartet, Gloria.....	Haydn
Soprano solo, Save Me, O God.....	Randegger
Prelude from Lohengrin.....	Wagner
Fugue in D major.....	Bach
Quartet, Sancta Mater.....	Rossini
Bass solo, Salve Regina.....	Buck
Quartet, Sanctus.....	Gounod
Benedictus.....	Gounod
Military March.....	Schubert
Concert Variations on the Star Spangled Banner.....	Buck
Contralto solo, Ave Maria.....	Hauptman
Tenor solo, Fear Ye Not, O Israel.....	Buck
Quartet, Ave Maria.....	Arcadelt
Ave Maria.....	Choisnel
Torchlight March.....	Guilmant

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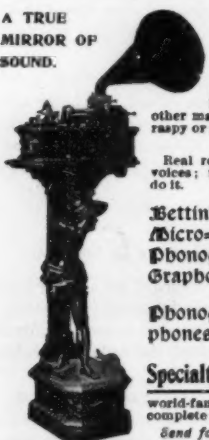
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